





Publishers' Note



IN THE last pages of this volume you will find the names and addresses of the largest and most reputable manufacturers in the United States in the different branches of supplies for Sign Painters and Show Card Writers. As publishers of this volume, WE GUARANTEE any orders sent them will be promptly executed, at their reasonable, low prices.

Yours fraternally
Frederick J. Drake & Co.

"A SHOW AT,"
SHOECARDS

COMPREHENSIVE
COMPLETE
CONCISE

By
F. H. ATKINSON
&
G. W. ATKINSON



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PREFACE

A modern treatise on card writing with the sole intent of presenting in a clear and concise form all that can be desired in the way of practical method execution and design, relative to the art as applied and practiced in every-day work in show card shops or studios, and department stores.

Between the covers of this work will be found a series of instructions written and illustrated in a manner which will enable anyone of average intelligence to acquire a thorough working knowledge of this interesting, agreeable and lucrative profession.

There is much in the work that has been gleaned from contemporaneous talent for the very good reason that a work of this kind to be complete and broad should be contemporaneous, giving expression to the methods most in vogue with present day experts and also a strong showing of contemporaneous design.

All art is subject to never ending development and it would be impossible to anticipate all contingencies or compile between the covers of any book however large all that might be said upon this or any kindred subject; however, it is believed that the practical phases of the art have been thoroughly covered, so thoroughly in fact, that the work is respectfully submitted and dedicated to the Show Card Writing Fraternity and those desirous of entering the profession.

FRANK H. ATKINSON.

SHOW CARD WRITING

The growth of this branch of the sign painter's profession has increased very rapidly within recent years. The demand for clever artistic cards can be attributed to the progressiveness of the average merchant.

Card writing in the old days, a decade or more ago, was usually supplied by the local sign painter who did not cater to the work and very seldom considered it of enough importance to install equipment for the rapid and artistic execution of **cards**. A **show card order** invariably found its way into the "**knock-out**" **department** and "ground" out in a hurry.

A few there were who had the foresight to depart from sign painting and take up show cards as a specialty and they, in turn, became the vanguard of present day Show Card Writing, incidentally reaping a golden harvest for their pains.

Following will be found instructions as to use of latest tools, brushes, materials and methods used in modern show card writing.

MATERIALS

With reference to materials, it is suggested that only **the best** are to be considered, especially **brushes**. All expert letterers will be found in possession of the very best tools, the care of them almost a religion.

The card writer is fortunate in needing but few tools and materials in the execution of his work. At the start it is not necessary to equip with all the various things required to produce unique and odd effects. The following list will suffice and includes everything essential for ordinary work:

One No. 4 red sable rigger, one No. 6 red sable rigger, one No. 10 red sable rigger, one No. 12 red sable rigger.

One-half dozen, assorted 1 to 6, Russia sable brushes.

Marking pens, Nos. 1 and 3; shading pens, Nos. 1, 4 and 5.

One No. 8 flat show card brush, one No. 10 flat show card brush, one No. 12 flat show card brush.

One bottle black shading ink; one bottle red shading ink; one ounce usual gold bronze; one ounce striping gold bronze; one box white school crayons; one box artists' charcoal; one pair large shears; one sponge (rubber), one straight edge; one T-square; one wooden pencil compass; one jar Monogram fresco

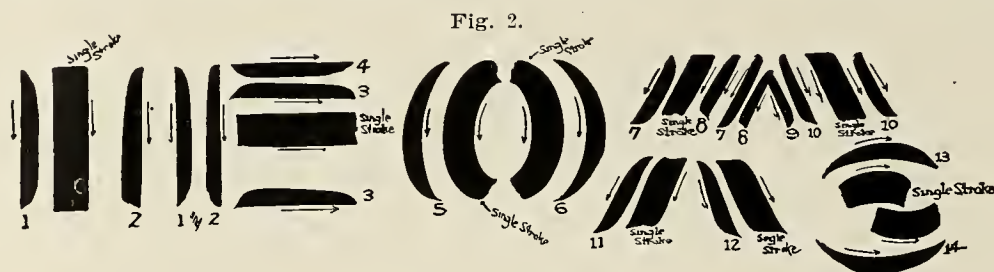
color, black; one jar Monogram fresco color, flake white; one jar Monogram fresco color, ultramarine blue; one jar Monogram fresco color, deep Turkey red; one jar Monogram fresco color, light Turkey red; one jar Monogram fresco color, medium chr. yellow; one jar Monogram fresco color, light chr. yellow; two Soennecken pens, Nos. 5 and 6; two stub pens, Nos. 1 and 4; one soft lead pencil, H. B.

Brush Practice

Do not attempt any lettering with the brush until the 14 strokes necessary in the formation of any letter or scroll are fully mastered.



These strokes are shown in Fig. 1, where they are combined in the formations I, S, O, and again in their individual form in Fig. 2. Bear in mind that constant practice is necessary to master these strokes and the control and use of the lettering brush. Always make a brush stroke continuous. Avoid short, "choppy" strokes. Practice will demonstrate that a line, either curved or straight, can be drawn much more exact and



pleasing with a moderately rapid, steady stroke, than when the movement is slow and hesitating.

Always begin a letter by executing the vertical strokes, the left vertical stroke first (finished letters), and the right vertical stroke next. Execute the correct formation and proportion of the letter first, after which add the spurs or other peculiarities, which as a rule do not affect the proportion.

In Brush Practice

Note the following: Do not work with a sharply pointed brush. Brush should have a "flat" point like a chisel and kept so by keeping the hair spread by stroking upon a palette at each recharging of the brush. (For fine line short stripe, the brush can be turned edgewise of the flat point and the line drawn rapidly with the

bare tip or extreme point.) When joining two brush strokes do not resume at the stopping point of preceding stroke, begin a short distance back or inside the preceding stroke and gradually work the "pencil" to point of continuance. No matter how long a stroke is it should appear as though drawn in one operation.

The brush should be held between the thumb and forefinger firmly, but lightly, in much the same position as a pen or lead pencil, not stiff or rigid, but so as to allow the handle of the brush to roll between the fingers when necessary, as in the execution of a curve.

Try to maintain a uniform light pressure unless a "swell" is desired. In this case, first place "point" to surface at beginning of stroke, increase pressure gradually until the required width of stroke is reached, and then decrease the pressure terminating the stroke at point of brush.

(The foregoing paragraph applies only to "**single stroke script.**") Draw lines slowly and continuously at beginning of practice. Execute a straight unwavering line on the side that represents the "finished edge" of the letter, pay no heed to the inner edge of stroke.

This rule cannot be followed in "**one stroke lettering,**" as both sides of the stroke must be uniform and straight. "One stroke work" requires an even pressure on the brush constantly except in "**one stroke script**" where the swell occurs.

Keep brush well charged with color to avoid ragged edges. If brush is too full of color, or color too thin, it will get beyond control. Color must be proper consistency, not thick nor too thin. If too thin, it cannot be controlled. If too "thick," it will "pull" and refuse to flow freely—resulting in an imperfect line.

Dipping the brush in the color is not all that is required before applying it to the surface. To thoroughly "charge" a brush and get "shape" to it after dipping, work it back and forth on a palette, turning to right and left several times, after which draw it gently toward you on one side, the "side" resting on the palette should now be applied to the surface. Charge frequently, never work with a "semi-dry" brush (the secret of good execution is a fully charged pencil), and eventually acquire the ability to execute with light touch, enabling you to execute with point of brush and the brush fully charged. Do not form the habit of "hard pressure" on a lettering pencil—there is nothing in the heel of the brush, it's all in the point.

THE SINGLE STROKE METHOD

The term "one stroke" is applied to a letter whose individual parts are executed with one stroke of the brush; thus the Egyptian

letter "K" one stroke, is executed with but three strokes of a suitable brush. (Brushes having fine square points and those of the "flat" variety, are most suitable for "**one stroke work.**" Properly "loaded" and with the proper "touch" a square "start" and a square "stop" with uniformity of stroke is the result.)

The "start" and "stop" of the stroke and its general swing determines its claim to character.

To execute the Egyptian "K" in the finished method requires 10 distinctive strokes. On card work, oilcloth and muslin signs it is highly commendable to use "single stroke" lettering, or upon any sign work of a temporary nature, owing to the rapidity of execution.

Do not confuse the "single stroke" method with carelessly executed work. It requires more ability and good expert touch to execute a "single stroke" letter than it does to execute a "finished" letter for the reason that the number of strokes are reduced to a minimum, whereas a "finished" letter is a letter correctly formed and executed in every detail with equivalent strokes necessary to bring this result.

Letters outside of the "Pen Alphabets," viz.: Letters carrying thick and thin strokes are not adaptable to the single stroke system, excepting **heavy script**, which readily adapts itself to the "single stroke" method by using the "swelling" stroke.

Those best adapted are the Egyptian, Round Full Block, Modern Full Block, Eccentric Block, Tuscan Block and Modern Italic.

These can all be rapidly formed in "single stroke" minus the accurate finish of spurs and minor detail which would class them in the finished order.

As mentioned, the **Pen Alphabets**, such as "Bradley Text," "Old English Modified," "Pen Roman," "Round Writing," etc., are readily adapted to rapid one stroke execution.

Never do an inscription entirely in "one stroke"; execute display lines in "finished styles," reserving the "single stroke" lettering for the less important text of the inscription. Following this suggestion your work will always have character and "classy" appearance.

On rush work, incident to special events, such as Fairs, Carnivals, Department Store Sales, etc., the opportunity is great for the development of designing and letter composition that will come under the "single stroke" head and have the appearance of serious high grade work. As much Art can be introduced into temporary sign display via the rapid stroke route as in the serious conservative field of permanent sign painting.

Cultivate a knowledge of abbreviated ornament, principally Rococo, which can be rendered quickly. Odd shaped panels, and

in fact anything in the way of embellishment which is unconventional.

This suggestion alone gives one unlimited scope in developing originality.

In order to acquire confidence it is necessary to work as rapidly as possible, with a "knowing decision" as to direction and formation of stroke.

BOLDNESS OF STROKE

And it is well not to work too carefully—boldness is the slogan of all experts and to hesitate might spell failure in the case of one naturally timid. Faithful practice will eventually bring results—do not expect to master brush manipulation without conscientious, hard, earnest effort.

THE BRIDGE OR ARM REST

The "bridge" is made from a strip of pine, 1 inch by 2½ inches by 36 inches. Plane it smooth and tack a block at each end 1 inch by 2½ inches by 2½ inches, slightly round the top edges and it is ready for work.

The bridge is recommended for the display or feature lettering on a card which is usually in a "finished" style. **Most experts do not use the bridge at all; they prefer to rest the "brush hand" directly upon the card surface.**

The object of the bridge when used is to give steadiness to the hand and increase the latitude of all strokes, raising the hand as it does about 2 inches above the card surface.

POSITION OF THE WORK

Card writing should be executed upon an inclined plane, the letterer to work in a standing position.

The best **card bench** to be had is the popular "**DRAWING TABLE**" found in all artists' material houses. It is quickly adjusted to any desired plane, and can be raised or lowered. A thin piece of moulding strip tacked on bottom edge of table to act as a "ledge" will prevent loose cards from sliding off of table.

SHOW CARD BRUSHES

The brush or tool is the most important item of card writing.

RED SABLE BRUSHES stand in the front rank as the best for water color work. The brush known as "**RED SABLE RIGGER**" is the most popular card brush. It is "regular stock"

in all supply houses, and when put into commission the **handles** should be cut to a 6-inch length.

Bert L. Daily, Dayton, Ohio, caters exclusively to card writers and sign painters in the brush line and has several very fine **special brushes** that are made to his special order. His catalog will enlighten those interested in the special **tools** designed to meet the demands of critical experts who will have only the best.

CARE OF BRUSHES

Brushes used for lettering should be religiously cared for. Brushes used in water colors should be thoroughly cleansed in water and smoothed between the fingers to their natural position and laid away carefully.

Never stand a brush on end, as the weight of the handle will so warp the hair that the brush is practically unfit for use.

Never allow brushes to dry with color in them.

If several brushes and colors are in use on cards, rinse each brush before laying it down, and in this way save time, temper and **BRUSHES**.

PEN WORK

The pens most used in card writing are of several varieties and sizes, as follows:

STUB PENS, RULING PENS, SOENNECKEN PEN, SHADING PEN, MARKING PEN.

All of these pens can be found and purchased from The Newton Automatic Shading Pen Co., Pontiac, Mich.

The **STUB PEN** is used for very small lettering on cards and price tickets. They can be obtained in many sizes and before use

Marking Pen Strokes

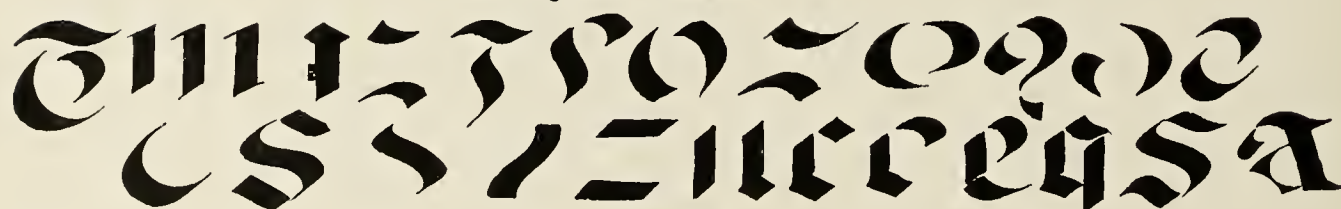


Fig. 3.

should be slightly softened by placing pen in holder and holding lighted match to the point 2 or 3 seconds and then **QUICKLY** dipping into water. It is then ready for use in ink or properly thinned down color.

Pens all sizes are adapted especially for the Alphabets, known as **OLD ENGLISH**, Bradley Text, Round Writing and several of the modified Roman styles.

The pen strokes are shown in Fig. 3. It is best to fill or charge pens with a brush or pen filler instead of dipping; in this way the danger of blotting is reduced to a minimum.

Practice the **PEN STROKES** as perseveringly as you have the brush strokes. You should be as proficient with the several sizes of pens as you are with the brush before anticipating much real progress. Upon the mastery of brush and pen will depend the success you wish to attain.

Card pens are not as elastic as the writing pens everyone is familiar with, hence they will require more "pressure."

They should be cleaned frequently and kept clean when not in actual use.

RULING PENS

The Ruling Pen is used exclusively for straight lines of different widths, regulated by the thumb screw that passes through the blades.

They are very useful for drawing lines on price tickets and for underlining purposes.

Must be filled by passing a brush charged with ink or color between the blades, depositing the ink to depth of $\frac{1}{4}$ inch in point of pen—the outside of the blade should be kept clean.

Ruling Pens cannot be used for any free hand pen work; must be guided by straight edge or "T" square.

Any kind of ink, water color or water mixed with bronzes may be used in Ruling Pens; if the ink or medium refuses to flow from pen, touch point of pen to back of finger. The pen must be held in an almost perpendicular position when running lines.

SOENNECKEN PENS

Soennecken Pens can be used for every purpose that the "stub" pen is used for, particularly adapted to Engrossing Text, Round Writing, Old English, etc.

MARKING PENS

Marking Pens are to be used in the same manner suggested for Soennecken and "stubs." They are larger in size and adapted for full sheet cards and double full sheets, where a larger text is used in executing the inscription.

Following suggestions cover fully the manipulation of the **Marking Pen**. Fig. 3 shows all the strokes.

Hold pen same as in ordinary writing, being careful to establish a position that will give **point** a 45 degree angle when placed

upon the paper; once established this position must be maintained throughout the whole inscription devoted to pen execution.

The whole width of the pen should at all times rest evenly upon the card surface, regardless of the direction of stroke.

All fine lines are rendered by sliding pen edgewise, the graduated “**faces**” of other strokes are created automatically by pressure. Continued practice will demonstrate this.

Practice the strokes and after mastery you will find that a proper combination of these strokes will form any of the styles known as **PEN LETTERS** and previously suggested.

SHADING PENS

These pens are so-called for the very pleasing feature of the “**double-value**” stroke; i. e., one stroke of the pen makes two distinct shades or color values. The lighter color value that flows from the left side of the pen is known as the shade or thickness, the deeper color value is known as the main stroke or “**body**” of the letter.

SHOW CARD COLORS

MONOGRAM FRESCO COLORS (Geo. E. Watson Co., Chicago) are the colors most suitable for card work. They are rapid and have the advantage of being previously ground in water to a suitable degree of fineness. The adhesive or binding quality must be added when a color is to be used.

Japan and oil colors can be used successfully in lettering cards and are often used in sign shops where the volume of card work is so small as to render it impracticable to carry a water color equipment.

Also bear in mind that card signs exposed to the elements should always be executed in Japan colors, or water colors mixed with **LIQUID GLASS**.

Liquid Glass can be obtained at the nearby drug store and works with water color quite agreeably.

DRY COLORS

Most of the dry colors can be ground in water, either in small druggist's mortar or upon marble or ground glass slab, using glass muller or large palette knife or spatula, after which add adhesive enough to **bind** the color sufficiently to prevent same from “**rubbing up**” after the color is dry.

ADHESIVE FOR WATER COLORS

Obtain a pound of **DEXTRIN** at drug store; dissolve in boiling water say 1 quart; dissolve as much as the water will take up;

stir constantly while dissolving, after which strain through cheese cloth and when cool add **OIL OF CLOVES**, 20 drops to the quart, to prevent mold and souring.

ANOTHER GOOD ADHESIVE

One pound of **GUM ARABIC** to one quart of water (have water quite hot); let dissolve slowly, a day or two will suffice, stirring occasionally; when well dissolved strain through folded cheese cloth; add 20 drops of **OIL OF CLOVES** and a fine **strong mucilage** is the result.

SHOW CARD INK

Bleached Gum Shellac, 2 ozs.; Borax Crystals, 1 oz.; water. 16 ozs.

Powder the Shellac and Borax in a mortar and place over heat in an enameled pot. Boil, and when it begins to foam remove from fire and allow it to cool. Repeat the boiling until thoroughly dissolved. When again cool strain through cheese cloth. Add any desired pigment and mix thoroughly; strain again.

If a glossy ink is desired add Yellow Dextrin; 1 to 4 ozs. Dextrin to 1 pint of ink.

However, "glossy lettering" on cards is not much in vogue at present, the "flat" effect is most desired. The above will take care of the gloss problem, and dispense with the older method of using Asphaltum, which must be thinned with Turpentine and causes no end of annoyance when the effort is made in other than a well equipped sign shop. Hence, as previously mentioned, the Dextrin mixture will take care of the **Gloss problem** when a Gloss is intended.

LETTERINE

Letterine is a fairly agreeable Ink in Black, but cannot be recommended in the colored Inks for the very sane and practical reason that they are semi-transparent, and no **lettering mixture** for any surface in card writing or sign painting can be tolerated if semi-transparent. The lettering must be opaque; i. e., they must have **COVERING CAPACITY**.

WHITE

French Zinc White (dry) is the best white for **card writing purposes**. Grind same on slab or mortar same as any dry color. It has the very excellent quality of absolute opacity—it covers readily on first stroke on black or dark colored surfaces.

“MONOGRAM FLAKE WHITE is second” as good **“covering white”** for cards.

CARDBOARD

Under this head will be given all kinds of board and papers necessary to produce the “smart” and novel effects in Show Card Art.

The regular size bristol board is 22x28 inches, half sheet is 14x22 inches, quarter sheets 11x14, one-eighth are 7x11 inches. Following these dimensions the card can always be cut without waste, and these sizes are known as “stock sizes”—not advisable to cut them by hand; it is best to have the dealer from whom the cards are purchased cut the stock in the sizes given. If the dealer has no cutter take your “boards” to the nearest job printer and he will cut up the stock for nominal price.

Double sheets (28x44 inches) are very desirable for large cards, obviating the necessity for pasting together two “full sheets.”

If double cards cannot be obtained “butt” two full sheets together and glue together by using strips of cardboard on back. Make these strips at least 5 inches wide to get sufficient adhesive surface, and use Le Page’s Glue for the adhesive agent.

Use no bristol board less than **4 PLY** and keep in stock **coated boards** (i. e., boards having white glossy surface) and **uncoated boards** (boards having dull surface). The foregoing will apply to your **white board**.

Colored cardboard is nearly all finished with a dull “flat”^{*} surface, making it very suitable for water color. Obtainable in many different shades and made full sheet size only, but of different weights.

Light weight cards are not desirable. Have weights run from 4 to 8 ply.

MATT BOARD

Matt Board is used extensively for border and frame effects; it is finished in a dull pulpy surface, also pebble surface. Obtain them from picture frame dealers or wholesale paper houses.

They form an agreeable contrast when combined with the smooth surface of inner cards and panels.

Not suitable to bear lettering but yield readily to decorative effects in floral and ornamental motifs or themes.

Photographers cardboard is adapted for work of a permanent character. It has a smooth surface that “takes” pen lettering well. Can be obtained in various sizes and is usually beveled.

^{*}The term “Flat” as applied to paints means a dull surface without gloss.

Small photo mounts are very fine for neat exclusive price tickets.

Card signs may be cut into any shape or design dictated by the fancy of the letterer, being careful to have the shape of the card accommodate itself to the inscription nicely and appropriate for the purpose intended.

For example: An extremely fancy shaped card bearing a memorial inscription would be an unpardonable incongruity, whereas a card announcing a floral exhibit could be very ornate in its outline as well as in general design.

The standard sizes of cards less than full sheet were established for economical reasons, which, however, does not prohibit the designing of novel cards that call for a little clever cutting, and which would incidentally place the product of your hand conspicuously in the lead.

ARTIFICIAL FLOWERS

Artificial flowers play a very important part in clever card creations, and can be made to enter largely into your very special work; fastened quickly to card by means of fine wire passed through card and twisted on back.

FOUNTAIN AIR BRUSH

The work that can be accomplished by this simple instrument is not only beautiful but very attractive.

NO PROGRESSIVE CARD WRITER PRETENDS TO DO BUSINESS WITHOUT THIS MOST WONDERFUL LITTLE TOOL.

It is the most important item in the general equipment of the card writer catering to modern requirements.

Air brush work is in evidence everywhere and is deservedly popular.

The instrument is easy to manipulate and most wonderful effects can be obtained by it.

It is used extensively by lithographers, engraving house designers and artists, portrait artists, photographers, monumental designers, etc.

It is especially desirable for all kinds of work whereon different values of tones or shading effects are desired.

For years it was used by portrait artists exclusively, but has recently been improved, the "pencil" model forcing the old block model entirely out of the field.

The Paasche Model E-2 has a marvelous capacity for apply-

ing color and distributing large quantities in a short time—adjustable to the finest line.

Especially desirable where background designs for show cards are desired in duplicate and in quantities large enough to warrant the designing and cutting of the **stencils** or masks. Also in giving an agreeable rounded effect to displays or feature lines of lettering upon even your cheapest work. It has the happy faculty of lending **tone and dignity** to the most hurried and rapidly executed **cards** that you would term cheap and mediocre.

STENCILS OR MASKS FOR THE AIR BRUSH

The very best material for cutting **masks** for air brush work is reasonably heavy **sheet lead foil**. To prepare the foil for cutting, roll or press in close contact upon sheet of glass, give slight thin coat of white water color.

Design is previously drawn upon white **Damascus Bond** paper. Rub back of drawing with **dry English Vermilion** (dust off lightly), attach drawing to glass by means of "**stickers**," take 8-H **LEAD PENCIL** and trace drawing upon foil, after which proceed to cut out the "**openings**" in foil mask with **cambric needle** fastened in holder.

This mask has the tendency to lay absolutely flat upon the card while "playing" the air brush spray upon the openings.

PAPER MASKS FOR AIR BRUSH

Paper masks are recommended if it is impossible to obtain **lead foil**. Proceed as in the foregoing and cut out the "openings" with **sharp pen knife**.

When in use keep mask in position by weighting it down with "**printers' leads**," or slugs, as they are sometimes called.

The **air brush** is practically indestructible and with proper care will last for years. The cost of an air brush outfit is expensive only in a preliminary way when it is considered that they endure no end of usage. **Care** is the only essential, and it is not safe to "feed" an air brush with any but the purest, finest colors and inks. Observing this precaution the life of an "air" equipment is indefinite. **The above Paasche Air Brush Model E-2** supplied by Advertisers in this book or by Paasche Air Brush Co.

ATOMIZERS

Some very pleasing broad effects may be obtained by using an ordinary **perfume** atomizer. However, a piece of work sprayed

with an atomizer cannot compare with an "**AIR BRUSH CREATION.**"

Higgins Drawing Inks may be used successfully in the atomizer.

RAISED ORNAMENTS

Raised ornaments, in the shape of scrolls, wreaths, ovals, circles, odd shaped panels, etc., are used extensively by all progressive card writers. They give a card a rich elaborate appearance.

They are rendered with the **air pencil**, which is simply a rubber bulb with several differently shaped nozzles.

Fill the bulb with the **plastico mixture** of the right consistency to flow from nozzle under pressure of the hand.

After lightly drawing in design with pencil or charcoal, hold the bulb in the palm of the right hand and regulate the flow of mixture by hand pressure on the bulb.

The composition may be decorated in various ways, using diamond dust, flitter, dry bronze and **AIR BRUSH.**

Diamond dust, flitters or bronzes should be "dusted" on before the compo dries and dusted after it is dry. After use the **AIR PENCIL** should be well cleaned with hot water.

PLASTICO FOR AIR PENCIL

Dissolve 1 pound glue in 1 gallon water; add 2 pounds bolted whiting, 2 pounds plaster of paris, and 1 pound keg lead.

Thicken with whiting or thin with water to working consistency.

PLASTICO No. 2

One pound plaster of paris, $\frac{1}{4}$ pound dry white lead, 2 tablespoonfuls of bicarbonate of soda. Mix with water to paste consistency; fill bulb and proceed.

Various colors can also be produced by adding dry colors to theastico mixture.

The air pencil is manipulated almost the same as pen or pencil; design or lettering produced by pressure on the bulb in hand of the operator. With practice relief work can be executed very rapidly.

BRONZE POWDERS

Bronzes may be had in 1 ounce packages; also in 1 and 5 pound cans.

Obtainable in many colors, the pale gold and aluminum being the most popular.

Aluminum should not be confused with silver bronze, as the latter is not at all suitable for decorative work on cards.

Bronzes used for shading, underscoring and ornament give a card a very rich appearance when properly mixed. They are as easily applied as color.

They show to best advantage upon dark grounds.

Bronzes are manufactured in two degrees of fineness—coarse or “brilliant,” and “striping.”

THE BRILLIANT BRONZES have no covering capacity when used for lettering—they are classed as “**RUBBING BRONZES.**”

STRIPING BRONZE is ground finer and therefore has great covering capacity. However, if used clear for lettering it will have a lifeless appearance. To overcome this difficulty mix one-third brilliant bronze with two-thirds **STRIPING** or **LETTERING BRONZE** ground in mucilage the same as any dry color.

Bronze powders should be kept in tightly corked vials or bottles to prevent deterioration in lustre and quality.

Bronze (except aluminum) should not be used for permanent outside signs. It will turn black in a very short time.

As previously suggested, bronzes will greatly enhance the appearance of the most ordinary piece of work; in fact, the judicious use of **gold bronze** on ornament, shades, panels and lettering is to be recommended at all times.

No card shop is complete without a good assortment of **high grade bronzes.** Don't buy the cheap grades.

FLITTERS OR METALLICS

Flitters are small brilliant metallic particles and quite effective for accenting decorative effects on Christmas and New Year's cards, which should be quite ornate in character. They are applied per the following:

Use a small sable brush and apply **clear mucilage** to the parts to be accented and do but a few strokes at a time, as it “strikes” in rapidly. Therefore the flitters should be sifted on quickly and the surplus dumped upon a sheet of clean paper. Proceed until all parts are accented as the fancy or judgment dictates.

Few drops of glycerine added to mucilage will retard drying too rapidly and permit greater freedom in executing accents before dropping on the flitters.

If two or more colors of flitters are desired upon one card each color must be applied separately, repeating the process.

DIAMOND DUST

This is a material resembling diamond dust very closely and is fine for holiday cards. Can be used to enhance the general effect of frost and snow in **POSTERIZED WINTER LANDSCAPES** and upon the **top** edges of letters.

Apply the same as flitters.

"CUT-OUT" FLOWERS

WALL PAPER SAMPLE BOOKS will afford an endless variety of flat and embossed flowers for card decorations.

They are to be cut out with pen knife and mounted upon the card in position desired, using a good photo-mounting paste. To attach them, follow with a few strokes of the "local" color in leaves of the floral and they will have the appearance of a hand executed bouquet.

CELLULOID

Transparent **celluloid** can be used effectively for creating transparent backgrounds in circular and oval openings cut out of main card. Mounting a **cut-out** fashion figure upon the celluloid will give a unique and novel effect.

Mount the celluloid upon "back" of card. Figures of flying doves and birds can thus be shown realistically.

WALL PAPERS

Many patterns of wall paper lend themselves readily to odd **panel** shapes. Can be cut out quickly and mounted upon main board.

**ENAMEL AND IMITATION WOOD AND MARBLE
WALL PAPERS**

Are thin papers and when mounted upon card in artistic shapes also produce novel creations that mark the products of your brush as distinctively different from the "other fellow's."

CUT-OUTS—FIGURES, ETC.

Newspapers, magazines, lithographs afford an endless variety of figures that can be "filed" and "cut out" when desired. Should be used appropriately and not indiscriminately.

RAISED PANELS

Raised panels produce very artistic cards. The panel should be in harmony with the "matt" or main card—dark red on light

red, deep gray on black, deep blue on light blue, deep **PURPLE** on lavender. Panels may be ornamental or plain, and embellished in bronze ornament or color.

BLENDING GROUNDS

There are many ways of producing "blends." The air brush is the most suitable for very fine effects.

A very fine blend can be produced by using dry colors or **soft pastels**.

A **CHEAP BOX** of **Pastels** can be obtained at the art store and will suit all ordinary simple blends.

Rub the pastels or dry color upon surface and "soften" the desired "color values," using **compressed wad of cotton**. Rub briskly and stop when desired effect is reached.

Do not attempt a blended ground upon a "glossy" or gloss coated card; use the "**dull surfaced**" or uncoated card. The surface of a card for blending must have a "**SLIGHT TOOTH**," and it naturally follows that the card **must be white**.

Aim to render the blended effects in delicate tints—not too strong or too low in **color key**.

SPATTER WORK

Spatter or stipple effects are quite novel if rendered carefully. The operation is very simple and adds very materially to the card writer's repertoire.

Panels of lace curtains, silhouettes of objects, such as leaves, fruit, heads, etc., may be used and kept in position on card by laying card flat and weighting the desired "mask" with printers' leads. To spatter exposed space on card select an old **worn tooth brush**, charge with thin water color and rub vigorously back and forth on piece of wire window screen (which has been previously tacked to light wooden frame), and held at agreeable distance above the work. A little practice will demonstrate.

After spattering embellish with lines, ornaments or in any manner suggested by the individual taste of the letterer.

SOAP LETTERING ON MIRRORS

Cut strip of common laundry soap into wedge shaped "sticks" or soap crayons. Use in same manner as flat brush or pen, using considerable pressure.

Clean glass thoroughly before beginning the work. **SOAP LETTERING**, in combination with water colors for embellishment in the form of scrolls, **floral pieces**, etc., is in frequent de-

mand; drug stores, soda fountains and bars favor this class of announcement.

ORNAMENT, BORDERS AND SCROLLS

On comparatively simple cards all ornament should be subordinate to the inscription in color value; embellishment can be very ornate as to design and if rendered in subdued color will be found very agreeable. This rule will apply to practically all styles of announcement cards. However, it has been agreed that the intelligent and artistic use of ornament, and any form of embellishment, rests with the individual, and there is in reality no fixed rule that can be applied except in a very general way.

OVERPOWERING DESIGNS

Overpowering designs are designs that are very ornate in character and quality, in which **lettering panels** are created in a subordinate or secondary degree, and when lettered are classed as high grade and conservative; in fact, very dignified and very exclusive.

LAYOUT

“Layout” in lettering is the principal fundamental involved. Most beginners are prone to “cover” or scatter lettering entirely over a given space and are confined only by the “edges” of the space.

This is at once the most offensive erroneous error that can be made.

If the beginner will stop and study the best examples of printing in catalog and general display composition in newspapers and periodicals it will be noticed that the compositor has created **plenty of margin** and white space.

Lettering will be found to be balanced in the space thus created and consequently looks well.

The same rule applies in card writing and sign painting.

The inscription should be “well centered,” and it is almost impossible to go to extremes in this respect.

The **wider the margin** the better the card will look in the majority of cases.

And also bear in mind that a small letter with plenty of space surrounding it is more conspicuous than a large letter unless similarly handled.

LAYING OUT INSCRIPTIONS

Regardless of the style of execution card signs should always present a clean, tidy appearance.

On quick **knock-out cards** nothing is more essential than the precaution of keeping the **card clean**. For this very good reason the medium employed in "layout" should be of a substance easily removed from the surface after it has served its purpose.

For white and light colored cards **Artists' French Charcoal** is suggested. Sharpen to fine point upon sandpaper pad; lines and lettering should be indicated very lightly and faintly—after lettering is dry the charcoal can be removed with few quick strokes from a **feather duster**.

For dark cards use white school crayons. Sharpen to point with pen knife, dip in water and withdraw quickly. It will then make delicate neat line, readily erased with the **sponge rubber**, without injury to card surface.

8-H (hard) lead pencils may be employed if careful to avoid pressure. Apply lightly **and do not use pencils upon glossy card surfaces**. Use light pressure charcoal.

CORRECTING ERRORS

Errors in card writing are bound to occur and are annoying and expensive. The best way to avoid mistakes is to render the layout fully; carefully read before proceeding to "letter" the card. This will only occupy a minute or so and will reduce to a minimum the possibility of several mistakes each day in your card shop.

Errors are rectified per following:

On white cards scrape out letter or letters with sharp pen knife or ink eraser (steel point). Do not penetrate below the glazed coating.

When color is entirely removed, rub the scraped surface with piece of fine sandpaper, after which polish with knife handle or thumb nail.

Error on dark glazed card may be removed by passing **DAMP CLOTH** or **DAMP CHAMOIS SKIN** (must be done quickly) over color to be removed—must be vigorous and quick stroke to avoid disturbing the glazing of the card, which is also water color.

On tinted cards after scraping out the color, it will be found necessary to "match up" the ground or **color** of the card. However, it is quicker and better to "coat out" the entire line of lettering with a dark color and create a panel by so doing.

Follow by **re-lettering** in white or tint color upon the dark panel of color.

This in **most cases** adds to, rather than detracts from, general appearance of the card, and looks intentional from the start.

REMOVING PENCIL MARKS AND DIRT

Dip sponge rubber in powdered pumice stone and erase marks and soil spots.

Wipe greasy spots caused by perspiration from hand with solution of bicarbonate of soda, thimbleful to tablespoonful of water, or mix **soap water** with the color. Both are effective.

CARD ALPHABETS

Signs may be properly divided into two classes, viz.: the "temporary" sign and the "permanent" sign. Signs of a temporary nature command little remuneration as compared with the permanent kind. However, the profit from the temporary sign in proportion to outlay of time and material usually exceeds the profit from the permanent sign.

All temporary signs, including cards, are termed "cheap signs," i. e., signs costing little money, which follows that the quicker they are executed, the greater the profit.

This applies to all kinds of signs; and when it is considered that the sum received for an equal amount of work on any other surface is four or five times greater than that received for a card, it can readily be deduced that **speed** is the most valuable attribute. For this reason, card writing alphabets should be carefully chosen.

The brush strokes should be reduced to the lowest minimum. Every stroke requires additional time, making it absolutely essential that the style or styles employed should be those carrying the least number of strokes.

The **Round Block** and **Tuscan Round Block**, and modified styles derived from them, lend themselves easily to rapid execution via the "**single-stroke**" method. "**One stroke**" does not imply that the entire letter can be executed with **one stroke**. This would be a physical impossibility. It implies that each individual part or composite of the letter can be executed with **one stroke**.

For example, the letter "A" can be executed in three strokes, if the "Egyptian" or "Plug" style is used; one stroke each for the side or oblique strokes, and one stroke across for the horizontal stroke. This is the full meaning of the term single stroke.

Now take the Full Block (square), and to execute the letter "S" seriously requires just **twenty-eight strokes**; in the Egyptian or "Plug" style (**single-stroke method**), it requires just three strokes; to execute the Egyptian "S" in serious style would require eight strokes.

This naturally places great emphasis upon the importance

of using “**speed styles**” and those that adapt themselves to single-stroke execution.

Referring to the foregoing, it is necessary to add that no piece of work should “carry” exclusive single-stroke styles.

Never execute an entire inscription in a **single-stroke** style. The Display or Feature Line should be a finished style, except in Motto inscriptions, which may be rendered in Old English or Bradley Text.

Also bear in mind that on card work a finished line of lettering in conjunction with single-stroke styles will always “carry well” and present a neat, attractive appearance.

“**SPEED ALPHABETS**”

Following is a list of alphabets that are known and termed “**single-stroke**” alphabets.

Modern Italic.

Modern Full Block.

Bradley Text.

Heavy Script.

Italic Script.

Old English.

Tuscan Block.

FINISHED ALPHABETS

Egyptian, **Antique Roman**, Modern Italic.

These three styles should be used exclusively where a “**finished**” letter is required.

“Finished” in this sense means just what the word implies—i. e., a letter that is formed and proportioned, showing all details and characteristics, omitting none of the component parts, or in any way abbreviating the execution, which is so compulsory in **one-stroke** work. Most every inscription contains one or more lines or words that should be prominently displayed, and should in most cases be executed in finished styles.

The principal reason for this rule is, that a correctly or seriously finished line of lettering or words will give a rapidly executed sign a touch of dignity and redeem it from an otherwise ordinary piece of work, therefore making it almost needless to say “that it is imperative to **master** correct formation and execution of the styles known as ‘**Finished Letters.**’ ”

LOWER CASE

Apropos of the foregoing, and in connection therewith, will say that **Lower Case** Lettering should be used almost exclusively.

This should be borne in mind constantly. A card lettered in **lower case** is much more interesting, and incidentally it must be mentioned that they can be executed more rapidly in most of the styles recommended; also note how much better **lower case** will read than upper case, which is the most clinching argument in favor of lower case.

Modern Italic (Lower Case)

A practical and artistic letter that meets with all speed requirements. Originated by Mr. Chas. J. Strong, Founder of the Detroit School of Lettering, and for many years a conspicuous figure in Sign Painting Circles in Chicago and other large cities.

The alphabet is a combination of Italic and Full Block; its fullness of stroke is characteristic of the Full Block; the slant and general contour is that of the Italic. It can be executed with fewer strokes than any known one-stroke style, with the exception of the Regular Italic Script.

Mastering this style prepares you for all speed emergencies that might arise in your daily work as a Professional Card Writer.

MODERN FULL BLOCK

Modern Full Block will answer for capitals in conjunction with Modern Italic. Never use them in a word entirely **Upper Case**, for the reason that they carry ornate features that unfit them for full words; however, they can be used as "**starting letters.**"

Modern Italic (upper case) is the **natural capital** for Modern Italic (lower case), and should be so used in most cases.

BRADLEY TEXT

This alphabet is extremely modern, and can be truthfully called "**Abbreviated Old English,**" as it was derived from the Old English Alphabet, designed by Will Bradley, a famous American Decorative Artist. It is very handsome, and appropriate for any part of an inscription, except display lines, and in some cases even display lines, using "Bradley" throughout.

Executed rapidly with either pen or flat brush.

Should at all times be used upper and lower case; never combine the capitals of this alphabet. It applies to all letters more or less eccentric in form. However, combining the capitals of the standard styles, such as Full Block, Half Block, Roman, etc., is not only legitimate, but customary and advisable.

HEAVY SCRIPT

Heavy Script is employed to good advantage in display lines or words, especially if the words are short. It is a one-stroke style, and with the proper brush can be executed easily if the "swell" pressure is exerted; in fact, the same movement is used when writing with a Spencerian pen, except that the movement is not a continuous one. Form the composites of the Script with individual single strokes.

Never overdo Script on a card unless in the serious Spencerian Style, in which case the entire inscription may be in Script.

The Tailoring Business is very partial to "All Script" inscriptions, and, as suggested, it is best to use Spencerian or similar light-face Script.

Italic Script

Italic Script is in reality **half-script**, derived from **Standard Spencerian Script**. The curves, flourishes and connecting strokes of Spencerian Script are absent in **Italics**.

Capital Italics are **condensed Romans**, slanted in harmony with the Lower Case Italic. Italic Script is not suitable for any part of an inscription, except **subordinate lines**—i. e., the secondary portion of the "copy."

OLD ENGLISH

Old English is a **flat brush** or **pen style**, and in the **one-stroke** list; suitable for "display heads" or entire inscriptions; very classy and dignified.

TUSCAN BLOCK

Tuscan Block is a splendid one-stroke letter if formed "**light face**" (not too heavy); very speedy on account of predominating **curves**. You will note the components are all variations of curve, with exception of vertical strokes, and the "diagonals." It is used with great frequency by the sign painter, and, as suggested above, is splendid if executed in light-face stroke.

FINISHED STYLES

Antique Roman.—Space permitting, it is a fine style for "displays" on cards. It cannot be successfully condensed; must be as nearly normal in proportion as the space will permit. For a finished style it can be executed quite rapidly without detrimental effect.

The vertical stroke (both sides) is first executed; follow with

the horizontal stroke, and lastly add the spur strokes. The **Red Sable Rigger** is the most suitable brush for Antique Roman.

Egyptian Alphabet.—It is possible to render this style in a finished manner by the one-stroke method with a good brush having a square point which will admit extremities being executed without recourse to additional strokes to “clean” them and remove ragged edges.

A very agreeable style, if not too heavy in stroke; if too heavy, it will look clumsy.

NUMERALS

Light-face Roman, heavy-face Roman and modified “French” are all splendid for price tickets and **ALL NUMERALS** in Card Writing.

ART OF LETTERING

In the art of lettering we have no fixed rules; the law is based entirely upon approximates. With the laity, or people outside of the profession, the supposition is that all letters are the same size, formed on mathematical lines. Nothing is farther from the truth. All letters **are** the same size in appearance, and are so rendered by the professional, whose trained eye and experience direct which letters are to have normal space and those that **must** occupy **MORE SPACE** and those that **must** occupy less **SPACE**.

It is thus that the pleasing uniformity of size is produced.

COMPOSITION

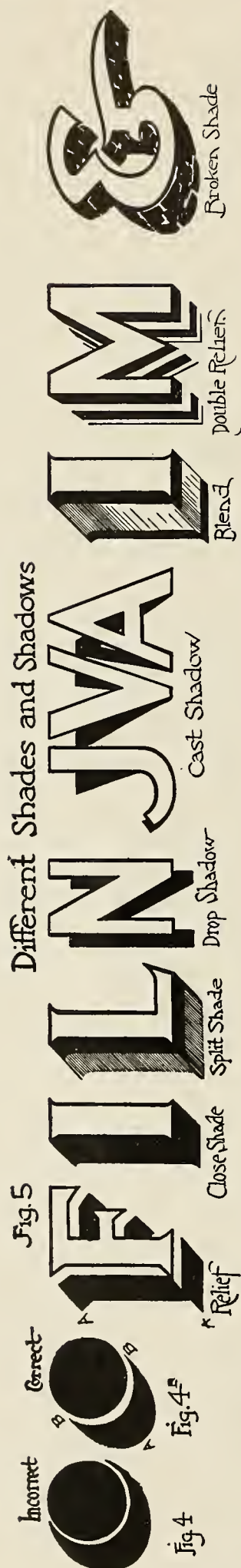
Composition in lettering is almost too intangible to define by **ANY RULE**.

All the mathematical formulæ ever given on the subject are incapable of equaling the result that may be obtained by spacing and producing the effect solely from artistic experience and intuition. The final result should always be **judged by THE EYE** (no tools of measurement employed at all), which must be trained until it is susceptible to the slightest deviation from a perfect whole.

It is more difficult to define good composition in lettering than in “painting” or any other of the more generally accepted arts, and it resolves back into the same problem.

The eye must be trained by constant study of good and pleasing forms, also proportions, until it appreciates instinctively almost intangible mistakes in spacing and general arrangement.

This question of composition is so important that an inscrip-



tion of most beautiful individual letter forms, badly spaced, will not produce as pleasing an effect as an arrangement of more awkward, badly proportioned, poorly executed letters, when their arrangement or layout is good.

Any professional sign writer or designer will tell you that a good "layout" (good composition) is the most essential thing in producing good examples of sign art.

This quality has been disregarded to such an extent by many beginners, and even men far advanced (so called because of time spent) in the profession, that it is of vital importance the ambitious student's attention be directed to it with great emphasis, in order that he may give the subject of composition serious consideration from the very start and continue to keep it in mind for all time, for the very good reason that there will be no time in his career that its importance can be underestimated or neglected without serious injury to his work.

SHADING

Shading is used to cause letters, scrolls, etc., to appear in relief, or to appear projected or raised from the background, and is the most important auxiliary of lettering.

The subject of shades and shadows are diversified, and either of the examples shown can be used at the will of the letterer.

Shading to the left and on the bottom is unwritten law in signpainting, and is usually executed at about a forty-five degree angle, it being assumed that light falls upon the letter at this angle.

On the round letters, C, D, B, G, J, O, P, Q, S, U, &, 3, 5, 6, 8, 9, it is a common, unjustifiable error with many to crowd the shade extremities beyond the points of limitation, with the bad effect of making the shade appear clumsy and distorted, and failing in the primary object. Figure 4 shows the incorrect method to which reference is made.

All letters must be shaded on the same angle, and every characteristic must be indicated as at "a," Fig. 5, and every part of shade should be of equal width on all letters, except the round letters, whereon the shade reaches the extreme width **only** at the point shown at "a," Fig. 4.

On letters A, Y, V, W, M, the shade is narrower in width on the diagonal "**letter strokes**" that are affected by the shade at a forty-five degree angle.

On ordinary work and Card Writing, the **relief shade** is most commonly used, as it permits of quick execution, and in most cases is rendered in **single stroke**, using a brush that will accommodate itself to the width of the shade desired.

Where extremities of letters are close together, the stroke can be left disconnected, which liberty is legitimate and permissible, especially on card work.

On the relief shade leave "relief space" quite wide—i. e., the space between the edge of letter and inner edge of shade; it gives the letter better emphasis and is more professional.

SPACING

A line of lettering on any surface, no matter what style, must have a starting point and a stopping point. These two points are a matter of taste with the workman and are not "**permanently established**" until a **rough layout** of the entire inscription is made, this is to be rendered **VERY FAINTLY** in chalk, charcoal or pencil, to permit of repeated correction and alteration, if same is found necessary.

The governing factor is the rule that a letter **cannot** be condensed or elongated to the point of distortion, however the latitude is very wide in both extremes before reaching distortion, owing to the many and varied modifications of the standard fixed styles normal in proportion. Hence the taste of the workman can be exercised to almost an unlimited degree in condensing and elongating.

Never condense a letter more than 3-5, and never extend or elongate more than 5-5.

No matter how long a space is, when it is to carry a short word, never extend lettering more than 5-5—which would create a "**letter space**" 5-5 high by 10-5 wide. Take away sufficient space from each end of space so that the lettering will approximate itself into 10-5 spaces, with good proportionate space between letters.

"**Space**" between letters must be proportionate and not dictated by any mathematical rule, the sole intent is to equalize the

open or blank space between letters, producing a pleasing effect of approximate space, incidentally compelling the word to read solidly or in compact form. If this rule is not carefully observed you will frequently execute words that will have a "scattered" effect, broken into syllables, or one or two letters having the appearance of separating themselves from their fellows.

All round letters should be spaced a trifle more closely to each other (such as C, J, G, O, and Q) and the full space letters such as B, D, E, H, K, M, N, R, U, S, X, Z must be allowed more space between them. All "open" letters, A, F, J, L, P, T, V, W, Y, must be spaced very close, owing to their open spaces.

In order to get the appearance of uniformity throughout a line of lettering it is necessary to observe the following:

In normal or square space lettering divide letter space into fifths, five squares high, and five squares wide. For A add $\frac{1}{5}$ to width, B normal, C normal, D normal, for E $\frac{1}{2}$ of $\frac{1}{5}$ less in width, F $\frac{1}{2}$ of $\frac{1}{5}$ less in width, G normal, H $\frac{1}{4}$ of $\frac{1}{5}$ less in width, I $\frac{1}{5}$, J $\frac{1}{5}$ less in width, K normal, L $\frac{1}{5}$ less in width, M add $\frac{1}{5}$ to width, N $\frac{1}{2}$ of $\frac{1}{5}$ less in width, O add $\frac{1}{2}$ of $\frac{1}{5}$ to width, P normal, Q add $\frac{1}{2}$ of $\frac{1}{5}$ to width, R normal, S normal, T normal in Full Block, Tuscan, and Romans, and practically all styles except **EGYPTIAN**, where it is $\frac{1}{2}$ of $\frac{1}{5}$ less in width. U $\frac{1}{4}$ of $\frac{1}{5}$ less in width, V add $\frac{1}{2}$ of $\frac{1}{5}$ to width, W add $\frac{2}{5}$ to width, X normal, Y add $\frac{1}{2}$ of $\frac{1}{5}$ to width, Z normal, &c. normal.

Same increase and reduction must be observed in elongating and condensing, and in condensed lettering the reduction of L, E, F, H, J, N, and T may be highly exaggerated without detrimental effect. Quite the contrary, the effect is pleasing and highly proper.

On "full face" lettering, viz: Full Block, Half Block, Round Block, and Tuscan Block, draw all horizontal strokes one minor fifth less in width than vertical strokes.

If this suggestion is not observed the horizontal strokes will appear clumsy or larger than the vertical strokes, although in reality they are the same size. The foregoing suggestion will overcome the delusion and will give the letter an interesting and pleasing contour.

MAJOR FIFTH AND MINOR FIFTH

A normal letter space is square, subdivided into twenty-five smaller or "unit" squares, making a letter space five major fifths high and five major fifths wide. Now, if we subdivide one major fifth or unit square into fifths, we have minor fifths.

Major and **minor fifths** are used in an elementary way to

assist in fixing good approximate proportions in letter form, **must positively be abandoned** as soon as the student is qualified to draw and form lettering without their assistance.

COLOR COMBINATIONS

Where color is used for letters, lines, etc., black or dark colors should be used upon white or light colored grounds, and vice versa.

In using colors great care should be taken to have tones harmonize agreeably, for example: on dark green ground use white, on lemon yellow tint, or on pink tint ground use black or deep red, on deep blue use white, pale flesh tint or pale blue tint.

When more than one color is used the following combinations will be found valuable.

TRI-COLOR NEUTRAL

| BACKGROUND— | LETTER— | SHADE— | SCROLL— | BORDER— | PANEL— |
|-------------|------------|------------|-------------|------------------------|-------------|
| Black | White | Dark gray | Dark gray | Medium gray | Pale gray |
| Black | Light gray | White | Dark gray | Dark gray | Medium gray |
| White | Black | Light gray | Medium gray | Medium gray | Pale gray |
| White | Gray | Black | Medium gray | Black line | Dark gray |
| Light gray | Black | White | Black | Double black fine line | Medium gray |
| Dark gray | White | Black | Black | Pale gray | Black |

If softer contrasts are desired on gray grounds, use very light or very dark grays instead of black or white.

WARM COLOR COMBINATIONS

| GROUND— | LETTER— | SHADE— | SCROLL— | BORDER— | PANEL— |
|-------------|---------------|---------------|------------------|---------------|-----------------|
| Red | Pink | Maroon | Maroon | Deep red | Maroon |
| Deep red | Pink | Carmine | Vermilion | Vermilion | Black |
| Yellow | Deep olive | Orange | Orange mineral | Pale olive | Pale olive |
| Orange | Deep red | Yellow | Lemon tint | Medium yellow | Medium old gold |
| Maroon | Light buff | Black | Maroon pink | Old gold | Medium old gold |
| Pale buff | Maroon | Medium buff | Yellow ochre | White | White |
| Pale yellow | Maroon or red | Pale old gold | Very pale yellow | Medium yellow | Orange |

COLD COLOR COMBINATIONS

| GROUND— | LETTER— | SHADE— | SCROLL— | BORDER— | PANEL— |
|--------------|------------|--------|-----------------|-----------------|------------|
| Medium blue | Pale blue | Black | Blue green tint | Blue green tint | Black |
| Dark blue | Pale green | Black | Medium blue | Pale blue | Pale blue |
| Light blue | Dark blue | White | Medium blue | Pale blue | Deep blue |
| Dark green | Pale green | Black | Medium green | Pale green | Pale green |
| Medium green | White | Black | Dark green | Pale green | Dark green |
| Light green | Dark green | Black | Medium green | Medium green | Dark green |

To strengthen contrasts in cold blues or greens, use black and white for lettering instead of very light or very dark color.

STRONG CONTRASTS

| GROUND— | LETTER— | SHADE— | SCROLL— | BORDER— | PANEL— |
|----------------|------------------|-----------------|---------------|-----------------|-------------------|
| Light green | Black | Red | Medium green | Green tint | Red |
| Medium yellow | Blue or black | White or orange | Same as shade | Orange | Old gold |
| Pale pink | Maroon | Vermilion | Vermilion | Deeper pink | Deep red |
| Black | White | Red or orange | Medium purple | Pale green | Red |
| Red (deep) | White | Black | Vermilion | Medium red | Black |
| Deep purple | White | Black | Medium purple | Medium old gold | Medium blue green |
| Olive | Light yellow | Tuscan red | Tuscan red | Citron yellow | Black |
| Deep olive | Pale green | Black | Old gold | Orange | Red |
| Warm chocolate | Pale yellow tint | Tuscan | Old gold | Orange | Bright red |

ELEMENTARY COLOR MIXING

In this table the first color named is the base, and should be used in the greatest quantity. The colors following should be added until desired shade or tone is reached:

Yellow and blue produce green.

Yellow and red produce orange.

Red and blue produce purple.

Red, yellow and blue produce citron.

Yellow and black produce olive.

Red, yellow and black produce russet.

Yellow, black and red produce brown.

Red and black or blue produce maroon.

White, red, yellow and blue produce neutral gray.

White and blue produce light blue.

White and red produce pink.

White, yellow and red produce flesh.

White and yellow produce cream.

Yellow, blue and red produce bronze green.

Blue and red produce violet.

White, black and red produce lavender.

Rich tones and shades may be compounded by adding to the foregoing opaque colors, such transparent colors as burnt sienna, burnt umber, carmine, olive lake, ultramarine blue, turkey red, red lake, emerald green, etc.

For experimental color mixing take glass slab and muller (with palette knife for picking up color), also small pair of beam scales.

First series of experiments is to obtain **tints of the various colors** by reducing with **white**.

Take in turn each of the ordinary colors such as Prussian blue, medium chrome, yellow, ivory black, yellow ochre, Indian red, Venetian red, turkey red, medium chrome, green and light, English vermilion.

Weigh out of each a very small portion, place them separately on the slab, then weigh out 10 parts of white, add it to each and grind thoroughly. Note the effect of adding the white, how in some cases the color is very materially changed, while in others it is not altered to so great an extent.

You will also note that in distemper color the tint when dry is much lighter or higher in color value. This must be noted carefully when mixing opaque water colors, especially when mixed with white.

Having done this a small portion of each color may be painted

on a card, the pure color and the tint side by side (be sure to add the mucilage to bind), and a record of the proportions used. Vary by taking equal parts of white and color, when it will be found that there is comparatively little difference, and then 20, 30 and 50 parts of white respectively.

This will form a permanent record of the effect of white when added to the different colors, and we advise the beginner to tint and record every color obtainable, and the "color cards" and records thus made placed on file for reference. Following this the student now arrives at the admixture of colors, and following the same plan as before we take one color and add it to another color or colors.

It is well to classify the colors under the different heads, such as reds, yellows, blues, greens, browns, etc. Yet it must be considered that one series of colors merges into another. For example, we have a pure blue in the shape of Prussian blue, and to this may be added more or less red until it becomes a purple, or more or less yellow until it becomes a green.

Thus we have bluish green or greenish blue, according to the color which predominates.

Starting with the reds, take a normal bright red, such as queen's red, and experiment with it by adding small portions of different yellows, then different small portions of various blues, then by adding a very little blue and yellow to the red, and notice how the tone is lowered without producing anything of a muddy appearance. Try also the effect of adding a little black and note the difference.

Next experiment with the more sombre reds, taking Venetian red and Indian red as standards and adding reds, yellows and blues and various colors to them to get different effects.

The study of reds should occupy several weeks at least, and at the end of that time the student will have gained very valuable information which will be of life-long service if filed for reference and eventually memorized.

Greens are as interesting as any portion of color study because of the great variety of hues obtainable.

Starting with Prussian blue and medium chrome yellow, equal parts, note the brilliancy of the green thus produced. Then try lemon yellow and note how much more vivid it is, using the various yellows complexed with reds, umbers and the siennas, a never ending list of pleasing greens is obtained.

Make a note under each sample stating the relative parts of the admixture.

Hang the **color chart** in shop for reference at all times. The

fact of having actually made the admixtures will in itself impress some of the effects upon the student's memory, and by referring to the chart frequently, will eventually absorb the entire system of producing "color."

The foregoing may at first appear absurd to the prospective card writer. However, it is well to bear in mind that the more one can do with "color" the greater claim one will have to recognition, and a full knowledge of color brings its own reward and is as important as the skill required to produce a "card."

PRACTICE WORK

For practice work, provide yourself with medium grade of Manila wrapping paper.

When you practice the various styles most suitable for card writing and temporary work, such as oilcloth signs, banners, etc., remember that card writing is not presumed to be executed with the careful attention to detail that is required for permanent sign work. However, it must not be presumed that this means careless, shiftless handling, and there are several terms used by judges of good lettering to express their approval of work that comes to their notice, among which might be mentioned "dash," "snap," "nifty," "classy" and character. The first four terms mean practically the same thing. The last is easily surmised; a letter without character means a shabby, slovenly or amateurish-looking affair, with long and short spurs or their absence on some letters in the same line, deformed, too thin in the heavy strokes, and vice versa, badly proportioned, and showing lack of knowledge of the style attempted; in fact, it could be termed "almost a sign."

A letter, to have the first mentioned attributes, must look bold, stand erect, be graceful and "pure" in style, and have the look, dash and "swing" of the professional.

"Professional lettering" is always interesting, more so than "type forms"; the absence of "swing" and the exact and precise proportions of "type" make them appear "machine-made."

Stiff, rigid lines are absent to a large degree in "hand lettering," even that which is executed seriously and pronounced "perfect."

The "snap" and "dash" referred to can only be acquired through diligent practice with the brush.

Try to cultivate "dash" and "swing" from the start; endeavor to maintain "purity" of style, and do not feel satisfied until your work will "class" and hold up with the "other fellows."

Circles

Circles may be “brush drawn” with large wooden compass, regulation drafting instrument with extension bar, or with loop of common twine.

The best and quickest method is the twine and “**AUTOMATIC BRUSH.**” Drive nail in center of circle and tie full loop, half the diameter of the circle, in the twine; pass “loop” over nail, insert brush (just above bristle) in other end of loop, brush previously “charged” with color by “stomping” upon palette. Hold brush in a vertical position, draw loop “taut” and forge ahead on a continuous stroke until circle is complete.

AUTOMATIC BRUSH

Take any size flat bristle brush, unchiseled; bind with piece of thin tin or brass, leaving the bristles exposed three-eighths of an inch. Charge, by stomping in color laid on a palette; use in same manner as carpenter uses his pencil against his rule. In this manner a stripe can be drawn in color fully twenty feet, uniform and clean, as quickly as the operator can walk backward. This is the brush (if small size is used) for “circles” on cards.

Lines Without Straight Edge

Use a short string with “bowline” tied in one end. If top and bottom of sign or bench is straight, it is the only requirement.

All lines drawn with the string will parallel the guide line or edge of sign or bench. Pass crayon or pencil into loop of string; hold the pencil between thumb and forefinger of the **right hand**. The thumb and forefinger of the **left hand** should be placed beneath the edge of the bench or sign and kept in a rigid position. If under edge of sign is inaccessible, place sign on a ledge so as to form a right angle with the sign. The fingers holding the lower end of the string should now be run along or in the groove thus formed.

“Dot” the points where lines are desired, and then begin at left of sign, keeping string “taut,” and move both hands simultaneously to the right. Repeat for each line. String must be kept perpendicular, or lines will sag to the right.

PLAIN CARDS

Without question, the most popular style of card with business houses in general is the white card bearing black lettering. It can be depended upon to give satisfaction in the majority of cases. Also, in the majority of cases, the plain card is the most

desirable; and again, black and white is the strongest contrast obtainable. The main thing demanded in all classes of sign painting is "**legibility.**" This requirement is often overlooked and neglected by the too zealous young card writer, who wishes to give expression to his artistic ability, whether good, bad or indifferent. Rarely indeed will you find a customer who will complain that your work is **too plain**, or because of an absence of ornamental flourishes. A sign that cannot be read at a glance will not, as a rule, meet with the approval of your customer. Very few are attracted by ornate features on a piece of work. No matter how cleverly a card is lettered, it can be rendered absolutely worthless by an "overdose" of scroll work. Ornament should never be carried to such an extreme that it may be termed on the whole as superfluous.

There is a strong line of demarcation between an overwrought piece of work and the example that has "just enough" embellishment, so it is well to be conservative in the matter of fancy lettering and embellishment; and again, the line of business governs to a very important extent. Fancy, ornate cards would be appropriate for Millinery, Candy Shop, Place of Amusement, etc.; for the more conservative lines, their use would be prohibitive—the taste would dictate something very dignified and rich. In the main, the general tendency among professional card writers is to suppress ornament and avoid unnecessary details. It requires real ability to execute a "clever" card which can be termed "the personification of simplicity and legibility."

MORE ABOUT COLOR SCHEMES

The average "run" of "cards" can be "**white,**" bearing neat Black Lettering, with Light Gray Shade. Keep inscription well centered and balanced. Always bear in mind that this style of card is appropriate for **any line of business**, and can be used without fear of criticism. "**This style of SHOW CARD IS AS STAPLE AS SUGAR.**"

Another very handsome style will be found in white card, black lower case letter, Red Capitals; matt line two inches from edge of card. This matt line to be quite fine, in Red or Gold Bronze.

For a rich card, use white, all **black lettering**, gold bronze shade, gold bronze matt line.

MARGINS

It is **never** necessary for show cards to carry letters as large proportionately as the outside or permanent sign.

SPECIAL COLOR SCHEMES FOR FANCY CARDS

| BACKGROUND— | DISPLAY LINE— | SUBORDINATE LETTERING— | PANEL— | ORNAMENT— | REMARKS— |
|-------------------------------|---------------------------------------|------------------------|--------------------|--------------------------|----------------------------------|
| Medium gray | Orange—white outline | Pale green | Deep purple | Warm brown | Light purple border on panel |
| Medium gray | Orange—white outline | White | Medium gray | Light gray tint | Red border on panel |
| Medium gray | Black—red outline | Chrome green | Orange tint | Lemon yellow | Purple tint border on panel |
| Deep gray | White—orange outline | Pale green | | Scroll in orange | Outlined in lemon yellow |
| Medium gray | White | White | Raised—deep gray | White—fine line | Ornament |
| Black | On panel—black, red outline | White on main ground | Raised—medium gray | Fine red mat | Line two inches from edge |
| Black | Circular panel—red, with white letter | White on main ground | Raised—medium gray | Medium purple | Outlined in purple tint |
| Medium gray | White—black shade | Black | Raised—deep gray | Fine line border | On panel in pink |
| Very light gray | Black—white outline | On panel in white | Raised—bright red | Artificial flower | Border on panel lemon yellow |
| Very light gray | Black—gold shade | Black | Deep purple | Poster sprig of laurel | In two values of green tint |
| Blend tints on white | Orange—black shade | On | Large—pale gray | Pale green | Fine line, red matt line |
| Deep gray | White—black outline | White—red shade | Lace design | Light gray | Old gold, fine line matt |
| Spatter ground on medium gray | White—black shade | Red—black outline | Rococo | High light panel | Wide matt border, pale gray |
| White | | | | Double fine line of reds | In lemon yellow, and shade black |
| | | | | Rococo in gold bronze | Two inches from edge |

Show Cards should always have a very liberal margin, much more than any style of sign.

The Inscription should be well “centered”—i. e., kept well in from the outside edge of the card all around. It is almost impossible to go to extremes in this respect; the wider the margin, the better the card will look, in the majority of cases. However, the matter of margins, like all other phases of the art of Card Writing, must be governed by sensible principles and precedents.

Always bear in mind that a small letter with lots of space surrounding it is more conspicuous than a large letter, unless similarly handled.

SCROLLS AND BORDERS

All decorative features in the form of scrolls, borders and lines should always appear in subdued color, much less conspicuous than the colors used for lettering. **THE STYLE** of ornamentation is not so important, providing this rule is followed.

The motif of decoration may be very elaborate upon a **FANCY CARD**, if the color scheme is comparatively indistinct, thus not detracting from the inscription.

BORDERS

If border is heavy and massive, the more the necessity for adhering closely to the foregoing paragraph with reference to **color value**; but if it is delicate and light in weight, the color can be proportionately stronger—in fact, pure colors, such as red, blue, green, even black, may be used agreeably.

Reversing Ornament

Corner Pieces and Scroll Panels

Use piece of thin Manila paper, if corner piece; "**draw in**" fully upon the Manila with piece of black carbon paper underneath the drawing, **carbon side up**. This will give you duplicate drawing upon the under side of your paper, and in reversed position (duplicate). Place in position upon your card, carbon paper underneath (carbon side down). Trace with hard lead pencil, and repeat for subsequent duplicates at each corner.

For conventional scroll designs or designs uniform in character as to sides and general outline, proceed as for corner pieces, except that you "**draw in**" one-half of the design and duplicate, as previously suggested.

Patterns for air **brush masks** and stencils are made in the same way with reference to preliminary drawing; should be transferred to heavy cardboard or foil, per previous suggestion under the heading, "Stencils or Masks for the Air Brush."

Patterns for raised cardboard panels are prepared in the same way by drawing in design upon separate paper and transferring, after which they are cut out with stencil cutters knife or (if not too intricate as to design) with a pair of sharp scissors.

Rococo Scroll

Rococo is without question the most popular scroll used by the lettering profession, for the very important reason that it is the most **flexible** of all known ornament, meaning that it can be rendered in an endless variety of combinations, very elaborate for brush execution, and simplified for panels that are to be cut out and used for raised effects.

Ribbons

Ribbons can be used effectively in combination with scroll effects, and must be pleasing in contour and kept simple and artistic. The examples shown in "**design division**" of this work will serve as general guide.

Fancy Initials or Capitals

are indispensable to the card writer. Never use more than **One** on a card. If more than one is used in an inscription, the card will look **overdone**, making more than "**One Cap**" superfluous.

The "**Illumination**" or ornamental features are to be rendered in subordinate color values, as previously suggested hints on ornament. The illumination must of necessity be simple, easy

to render, and quick; otherwise, if too elaborate and serious, it would naturally be prohibitive.

PRICES FOR CARDS

No work of this kind would be complete with the Price code eliminated. It will therefore be given due consideration in a general way, and sufficiently to guide you in your every-day work.

With beginners in Sign Painting and Card Writing, the tendency is to quote too low instead of too high.

Place a value upon your work that will yield a satisfactory profit, commensurate with your ability. Charges can always be modified a trifle, but it is one of the physical impossibilities to advance the price if, through ignorance or carelessness, the first price is found too low.

No excuses can be offered for the low price, unless the reason be that of meeting a price-cutting competitor, and that is no reason at all. A price-cutting war between rival sign painters or card writers meets with but one logical end—the retirement of one or both from the field, and incidentally the cheapening of a medium of commercial publicity that has a true and intrinsic value to the advertiser.

With the card writer, the price problem is not a very serious one. Materials used are nearly the same the year round, and the sizes are limited. Cost of materials is comparatively unimportant. Time to execute work is the principal factor. Nor will you, in the beginning, as a novice, figure on getting the same prices and consideration that the expert gets and is entitled to. Your ability is the first essential to develop, and this accomplished, your price list and profits will take care of themselves, provided your scale of prices on staple items is consistent.

If in business on your own account, your charge for work should be based upon \$1.00 per hour, plus your overhead expense, which includes shop rent, light, heat, and fixed incidentals. Approximate this, and you can't go backward.

This would resolve into the following scale, which is practically universal:

| | |
|---|----------|
| Average run of cards, plain in treatment— | |
| Full Sheet | 75 cents |
| Half Sheet | 50 cents |
| Quarter Sheet | 25 cents |
| Eighth Sheet | 15 cents |

These prices are based upon quantity lots—i. e., upon the assumption that you are to receive a certain amount of work each week or month.

You should quote the transient customer at least 25 per cent more.

Double Full Sheets and Cut-Outs—

(Air Brush design) . . . \$2.50 to \$3.50

Single Full Sheets and Cut-Outs—

Fancy or Air Brush designs. \$1.50 to \$2.00

Half Sheet Fancy \$1.50

Quarter Sheet Fancy50

Price Tickets 25c to \$1.50 per doz.

SEASONABLE DECORATIONS ON CARDS

(Cards Synonymous of the Month)

The expert card writer should make it his special business to acquire a comprehensive understanding of seasonable decoration. Co-operate with the chief window trimmer, and get an advance knowledge of the predominating color in a contemplated “window trim”; it will do much toward eliminating the “jar-ring” effects oftentimes seen in the windows of the “best shops.”

A window trim can be a beautiful creation in itself, and the whole effect marred by introducing a “false note” in the shape of a card entirely at variance with the general scheme. **The aim at all times should** be harmonious, or if complementary color is introduced, have it quietly enter agreeably. The more subtle it is, the more refined it becomes in feeling.

For example, the “Window Trim” is one in which blue predominates. The card or cards can be blue in monotone—i. e., deep blue ground, pale blue lettering, or pale blue ground, deep blue lettering. This would be in full harmony. If complement is desired, use different tones or tints of terra cotta or old gold. “The crime” would be a **red card—a discord**. It would take volumes of text to say all that could be said upon this one subject, so we deem it advisable to pass the problem on to the ambitious student, who will find much pleasure in analyzing this most interesting phase of Showcard Art; passing on to suggestions for seasonable decorations to cover calendar months.

January

In northern latitudes, January represents snow and ice and freezing temperatures. Color schemes for cards should be in cool combinations—blues and greens—simple and easily executed poster snow scenes (supplementing suitable panels) acting as general background.

Winter amusements can be symbolized in posterized skates, snow shoes, sleigh bells, curling irons, etc.

February

is practically the same as January as to weather conditions. It also commemorates the birth of George Washington. Many symbols can be used, such as swords, cross guns, first battle flag, national shields, Washington Hatchet, etc.

March

The month of wind and unsettled weather conditions, overcast skies, and much rain. Color schemes should be in black and neutral grays. Poster landscapes can be used, preferably after-sunset effects, overcast sky with rift of bright afterglow upon horizon, swirl of dead leaves in foreground.

Stormy petrels and gulls flying about, to further animate the scene.

April

April is conspicuous because it brings to mind the Resurrection. Easter Lilies may predominate as decorative features.

Chicks, bursted egg shells, etc., may be effectively used. Purple and White are Easter Colors.

May

May 30 brings Decoration Day, and is a national holiday. Flags, bunting, wreaths and national emblems are suggested. Patriotic colors should be used—red, white and blue.

June

The month of roses and weddings. Roses should be the central or predominating feature on cards; artificial and “cut out” may be used. Tennis rackets, croquet balls, oars, college regalia, class pins, pennants, etc., are suggested as symbols.

July

Flags, bunting, cannon, firecrackers, rockets, shields, eagle, eagle’s head, spread eagle—all symbolical of the Glorious Fourth. Red, white and blue for color.

August

Vacation month. Symbols: oars, canoe paddles, books, fishing tackle, hammocks, fans.

September

Beginning of autumn. Use bright color combinations, synonymous of change of season; posterized figures of children, school books, etc.

October

Use late fruit as symbols, grapes, apples, etc. Render in poster effects; squirrels and nuts are also appropriate.

November

Foot ball, college pennants, turkeys, cranberries, wild game, corn sheaves, are all synonymous of this month. **Neutral grays** and **yellows** for color.

December

Santa Claus occupies the center of the stage; needless to say, he is accompanied by holly and mistletoe. Go to extremes as to color and **frost** effects—nothing too elaborate for this great Annual Festival of all Christendom.

PRICE TICKETS

Where price tickets accompany a set of Display Cards, do not have them at variance with coloring and general scheme of the main cards. Treat tickets in same style and color scheme; have them all “one family,” identifying them as a pleasing whole.

AIR BRUSH (General Description)

The AIR BRUSH is totally unlike any brush or pen, and in reality is not a brush, if truly named. It is a cleverly made little instrument that applies colors or inks to surfaces by means of compressed air or carbonic gas, and this little tool has been very aptly styled the **Air Brush**.

The air forces the liquid out of the tool in a fine spray. By pressing a small lever or “trigger” on the **air brush**, it is possible to gauge and control this spray so that any effect can be produced, from a **fine line** to a gray or wide color value, rendering a great variety of color values, enabling one to “**model**” more cleverly than with any known “**loose**” medium, dry point, stomp, crayon sauce, and usual brushes.

In Show Card work, the variety of color values are rendered (as previously suggested) by means of placing “cut-out” letters (called masks or stencils) upon the surface in desired position,

and then "playing" the air-brush spray over entire surface. When "mask" is removed, you will find a white silhouette. This, in turn, can be "rounded up" or modeled to give the appearance of "relief" from the background, by "playing" the spray upon the left-hand edge of vertical strokes, and the under edges of horizontal strokes.

On **ordinary cards** it is customary to spray a black "shadow value" upon red or colored lettering placed upon white or tinted ground. This is the most popular quick air-brush route.

Besides the **Air Brush**, it is necessary to have an air pump or gas tank (gas tank preferred), to give necessary pressure to the brush.

The air compressor or tank should be placed at the left of your table and hung in its clamp against the wall. This position gives a good vantage point, making it easy to note the pressure by a quick glance at the "gauge" on the tank. A convenient hook should be provided near at hand, on which to hang the brush when not in actual use; this should be on your left, and as near as possible, to be within easy reach.

To produce fancy panels quickly, to be used as masks, and where the four corners are to be alike, take a piece of light Manila paper or lead foil, fold it twice, bring all four corners together, sketch in the design, and cut away the outer edge of the superfluous paper or foil; unfold, and a complete mask is the result.

The same method can be applied to all borders and ornaments that "repeat" on corners, or where "sides" are to be uniform, **fold but once**, and sketch in one-half of design before "cutting away."

PAYZANT PENS

One of the most recently patented **Card Writer's Pens** is called the **PAYZANT** (free-hand) **PEN**, with an ink reservoir attached, made in various sizes.

It is particularly adapted for free-hand stroke lettering, and for outlining large letters, that may be filled in with a brush. It is very easy to acquire the use of these pens, as the point is so constructed as to produce the same gauge of line, no matter in what direction the pen is moved.

The reservoir holds enough ink to letter from one to two hundred words.

For ruling borders, they have a capacity of from twenty-five to thirty feet. This pen was invented by Mr. O. S. Payzant.

The pen is so constructed that it will last a life-time.

Directions

Fill the pen by a quill or dropper, in the same manner that a ruling pen is filled; **never** dip it into the ink. After filling, adjust the **nibs** to the proper feeding distance, and test on scrap paper.

If pen becomes clogged while in use, open the **nibs** slightly and insert piece of paper.

After using, remove set screw, open reservoir, and clean thoroughly.

Obtain this pen from Advertisers in this book.

THE AUTO MARKING PEN

The Auto Marking Pen with the **Fountain** Attachment is the most rapid implement for lettering made. One filling of the Fountain is sufficient for several hours' work with the ordinary sized pens.

Get them from Advertisers in this book.

Soennecken's Parcels Pen

Is very similar to the **marking** pen, except that it has four additional blades "atop" of the "lettering blade," and they act as an ink reservoir. Fill with a "dropper."

Also obtainable from the Advertisers in this book.

Keeping the Air Brush Clean

If the brush "throws" an irregular spray, it is dirty, and this is caused by one of three things—either the color needs straining, or color has dried in the color passage, or the adjustment is not right. Any one of these would cause "spitting." Correct the fault, and if "tip" is not split, the trouble is easily overcome. If tip is split, get a new one.

If brush is double action, **never let the trigger snap forward into the tip; it will surely split it.**

Keep the brush clean; strain the color or ink used. Never take a brush apart unless absolutely necessary. If anything should get into the tip, use the **reamer** carefully; don't force it out. Placing the finger over end of brush and blowing **tank air** back through the color tube will nearly always remove the obstruction.

A strong solution of Sal Soda, used hot, is very fine for cleaning out accumulated color out of a brush; use plenty of clean water afterward.

Card Writer's Idea "Hatchery"

The card writer **must of necessity be constantly on the alert for new ideas** and idea material.

Glancing over Newspapers, Magazines and Periodicals, "spot" and "clip" every drawing, design, etc., that appeals to you as being artistic. File it away so that it can be reached easily when wanted.

Also do this with every good illustration or reproduction of card writing or sign painting that you fancy; then, when called upon to deliver "something different," you will have an abundance of reference to rely upon.

Make a note and rough layout of every good card that you will notice in your rambles; file these also. This will keep you posted as to what is "doing" in your local field, and make it possible for you to "create" decided novelties.

There is **nothing new in design under the sun**—merely modifications of Period Styles of the long ago. Abbreviations and individual expressions of standard styles have given us the "New Art" of the present time.

Originality is merely another term and name for Versatility on the part of the individual. The so-called and self-styled artist, who passes contemporary art by with closed eyes, is at best a narrow-minded egotist, and unless he be a genius (which can hardly seem possible), his work will be rather mediocre.

Don't be afraid to emulate and copy your fellow-craftsmen; it will broaden and add much to your ability as a show card writer. Your **individuality will be EVER PRESENT** in your work, no matter who or what you emulate.

Keep at least a dozen ordinary letter files for your "clippings." Label them under different classifications, such as Alphabets, Card Reproductions, Heads, Ornaments, Female Figures, Male Figures, Child's Heads, Children, Birds, Dogs, Horses, Marine Scenes, Winter Landscapes—Serious, Winter Landscapes—Poster Style, Flowers, etc. These files will act as your "**Idea Hatchery.**" You should begin to install it at once.

SHOW CARD PHRASES

A diamond—the gift of gifts for a woman.

For Xmas—A GLOVE CERTIFICATE solves gift giving.

Cravats, daintily boxed for gift giving, gratis, \$1.00.

The sweetness of low price never equals the bitterness of poor quality.

The memory of quality lasts long after the price is forgotten.

Don't waste your money; appreciate its full value by buying here.

The wind of fashion has blown these straws into favor.

A saving worth making.

Short prices—Long values.

Pretty Patterns at Petty Prices.

Millinery that is a treat for the eyes.

Distinctive styles at distinctive savings.

Smart Followers of Fashion endorse these styles.

Practical Silks for economical women.

Small prices that bear a heavy burden of quality.

June, the wedding month, finds us burdened with just the right gifts.

Things to wear, for men who care.

Faultless in Fabric, Finish and Fit.

Hang up a hammock—the season's in full swing.

Wash Suits that the Tub can't dismay.

Just a little different—just a shade the best.

Here is cool gray comfort combined with style.

What you buy—we stand by.

On many stocks we've put a price that's sure to move them.

Spring is the Mohair season—Blue is the Mohair color—This is the Mohair opportunity.

We are earliest with the latest things.

Moving pictures—low prices are moving them.

For judges of Value—a glance will suffice.

These prices keep people coming in and goods going out.

Fashionable, but not too fancy.

It's lace curtain time for wise housekeepers.

Here are veils—avail yourself.

Pure foods economically priced.

Satisfaction goes where these go.

These will make the most exacting happy.

The price is as low as true merit will allow.

These are the fabrics for which fashion is making such urgent demands.

Quality gained and money saved.

Good to look at, and better to wear.

We feature fashion's fairest fancies here.

The quality is as substantial as the saving.

Little things most necessary to the household.

Now is the time—Here is the place—This is the price.

You can safely buy them with your eyes closed at this price.

As fashionable as they are seasonable—As serviceable as they are reasonable.

Pretty pieces at persuasive prices.

Sample trunks that want to go traveling.

Comfortable bedding for these chilly nights.

The latest hatchings from fashion's incubator.

Heavy walking gloves that are under marching orders.

Throw them in the tub and wash them to your heart's content
—you can't wash out the fact that this price is only half their
value.

Turkish bath towels that are thick and thirsty.

Whatever is needed for coolness and appearance is here in
plenty.

Every seam, every plait, every hem, shows perfection of
workmanship.

Soaring quality—Falling prices.

Rain rattles off these rain wraps.

Fashion's favored fancies in furs.

Here's a chance to save by spending.

It will be our fault if you don't return.

Doings beat promising.

Come again and gain again.

Bargains—not remnants.

A trumpet call for bargain-seekers.

A harvest of furniture fancies.

After these are gone, no more—It's just changing money.

Worthy silks—Worthy savings.

Prices reduced to the laughing point.

Prices of powerful popularity.

Good news of good goods.

A dull knife tries the temper—Here's the finest American
table cutlery.

Cut to insure comfort without asking your vanity to pay the
penalty.

Get a notion of the humming notion sale—It's near the end.

They look fine and well made—And will prove so in the wear.

Such a splash!—When these \$2.10 Bathing Suits go to sea.

Just an instance of what our china section is doing.

Hammocks Fall—These have dropped from \$6 to \$4.

If your pocket-book is your guide, walk in.

Things you want at prices you'll like.

The price gives no hint of their real value.

A happy blend of comfort and style.

These prices rarely buy such qualities.

As good as any—better than most.

We have shaved the price on good razors.

Comfortable but not clumsy.

Window space only a small display—Inside we show the full line.

A profitable loss—Turning these into money.

Prices that tell the tale—Qualities that make the sale.

Summer cottons for Winter Tourists.

The Tailoring and Fabrics are better than the price suggests.

The more you like comfort, the more you will like these.

A harvest festival of good things to eat.

Stirring economies for good housewives.

We give lessons in right buying.

We do everything to sell our goods but misrepresent them.

We originate—Others imitate.

We are out-talked often—outdone never.

We've been looking for you—Now listen.

The key to wealth is right buying.

The early buyer gets the choice.

Quality costs, but it's the surest guarantee.

Our clerks are here to assist—not to insist.

Our patrons wear smiles.

Made on honor—sold on merit.

It takes nerve to sell at these prices.

It takes sense to make dollars.

We give lessons in right buying by examples in low selling.

Don't worry about the fit—we attend to that.

Don't let cigars get the best of you—Get the best of cigars.

If you don't decide today, we can be found here tomorrow.

Leave your thirst at this fountain—5c.

Now you get the pick—Later you get the remnants.

Quality the true test of cheapness.

Take your choice from this choice lot.

Talking about Strikes—How does this strike you?

To have been first proves antiquity—To have become first proves merit.

We can make it warm for you if you need blankets.

We have Trunks that will laugh at any baggageman.

We don't follow the leaders—We lead the followers.

We're so far ahead that we're lonesome.

Shoes

WE SELL SHOES—NOT OUR CUSTOMERS—NEW SHOES SOLD—OLD SHOES RE-SOLED.

SHOES as you like them for less than you usually pay.

SHOES that are on TIP-TOE to get out of the store.

It's time to step into Spring Shoes.

A shoe with every mark of correct style.

It's Oxford Time. Let our Shoeman take care of your feet.
No trouble to show shoes—No shoes to show trouble.

A Paradise of rest for Weary feet.

The man of taste never allows his taste to fall short of his shoes.

That Boy will find his match in our School Shoes.

The kick of the boy and the skip of the girl are provided for in our School Shoes.

Our Storm Slippers Reign Supreme Wherever It Rains.

Springy Shoes for Spring and Summer.

Common Sense Heels, Extension Soles and Goodyear Welt.
Calf Lined soled to the heel.

Be sure of your footing, then go ahead.

A SHOE "That Fits the Foot and Feasts the Eye."

An Easy Shoe with an Easy Price.

It's no feat for us to fit feet.

If the Tongues in these Shoes could speak, they'd say,
"Mighty Good!"

Not only good Shoes for perfect Feet, but Perfect Shoes for all Feet.

Low Shoes at Low Prices.

For your feet's sake, lend us your ears.

Fit Well, Feel Well, Look Well, Well Worth the Price, Well Made.

Easy Shoes for tender feet—Ease and Comfort Combined—
Comfort for the Feet, Easy for the Purse—\$2.00.

Men's Clothing and Furnishings

Collars that fit the Season, the Shirt, the Fashion and the Pocket-Book.

They can "tie" our Cravats, but can't beat them at this price.

Socks with Clocks right up to the minute.

Worn particularly by Particular Men.

In Vests We have just the Vests You'll invest in.

Are you troubled with "Holey" Socks? These are Wholly Good.

Our Store is the Capitol of "Scarfdom."

The man in search of a touch of Newness will find it in this Store.

An Ounce of Good Underwear is worth a Pound of Medicine.

An Underselling Sale of Summer Underwear.

Fine Furnishings for Fastidious Fellows.

Medium and Heavy Weights—Soft, Fleecy Garments.

Sightly! Worn Nightly, Made Slightly, Priced Slightly.

Ladies' Wear

Favorite Dress Materials for Summer End-of-Season Prices.

The Miss who wants white will be well pleased with our assortment.

For the Girl who wants to be Prettier. Here are Suits to take you "Out of the Crowd."

Stylish Ship Shape Sailor Suits.

Women's New Autumn Suits to put right on and be comfortable.

Waists that have the secret of good simplicity and good taste.

Tailorish Silk Shirt-Waist Suits.

A Whirlwind of Bargains in Dress Goods this week.

Exquisitely Tailored Suits.

No lady's wardrobe complete without these Dainty Rustling Garments.

Noisy Silks at Quiet Prices.

There is Superior Grace and Character in all of our Tailor-Made Suits.

Men's Hats

Here's a "Straw" without a Flaw.

Stylish Straws—Sensible Shapes—Smart Styles.

Soft Hat Comfort for Hard-Headed Men, who appreciate Style, Quality and Good Values.

Here is the Hat you had in mind.

No Headaches in these Hats.

Crown Yourself with the Season's Latest "Lid."

A Bewildering Assortment of "Crowns" for His Majesty "The American Citizen."

'old hon, 'ere his your 'at, Hat the Right Price.

Boys' Clothing

Suit your Boy, Yourself, Your Pocket Book with Norfolk Suit.

Clothes to Please the Lads—Prices to Please the DADS.

Clothing is Cheaper for a healthy boy than Doctor's Bills for a Sick One.

He'll Never play "Hooky" if you dress him like a Gentleman.

Nothing too Good for YOUR BOY.

Men's Clothing

Mannish Modes for Little Men.

Pay \$13.98 for one of these Suits and congratulate Yourself.

Next to your ability comes your appearance—These Suits Make you Look Smart.

“Costly thy Raiment as Thy Purse will Permit” note the Price.

Our “Duds” are as Good as they Look.

Zero weather is coming! Get into a Heavy Overcoat at a Light Price.

Comfort for Hot Weather—Prices just as light as the Goods. Good Clothes are Tools of Advancement.

Help out the Old Coat and Vest with a New Pair of Trousers.

High and Low Trousers—High in Quality, Low in Price.

Real “Eye Arresters”—These Nobby Suits at attention compelling Prices.

Odds and Ends

Everlasting scents for 50 cents.

Long Life Hair Brushes.

SOAPS OF SENSE AND SCENTS FOR SEVEN CENTS.

A CUT IN SHEETS.

NOT HARDWARE BUT UNDERWEAR THAT WILL STAND HARD WEAR.

“A WORD TO THE WIVES IS SUFFICIENT”—These Willow Plumes will move rapidly at this Price.

“Tub Ties” that will take the Tub Test.

Form Tracing Spring Raiment \$15. to \$40.

The foregoing have been added to this work to aid you in making up “copy” when called upon to do so by your customer who at times will be at loss to know off hand just what he wants in the way of inscription. The phrases are mostly “Jingles” and are fairly representative as they are mostly “pick ups,”—and the number is sufficiently large so that you can cover most any line.

Be on the lookout at all times for catchy phrases, good catch lines, display heads, etc.

A B C D E F G H I J K K K L M N O P Q R R R S T U V W W

X Y Z & & - a b c d e f g g g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9

"Payzant Pen" Stroke Block

Fig. 6.

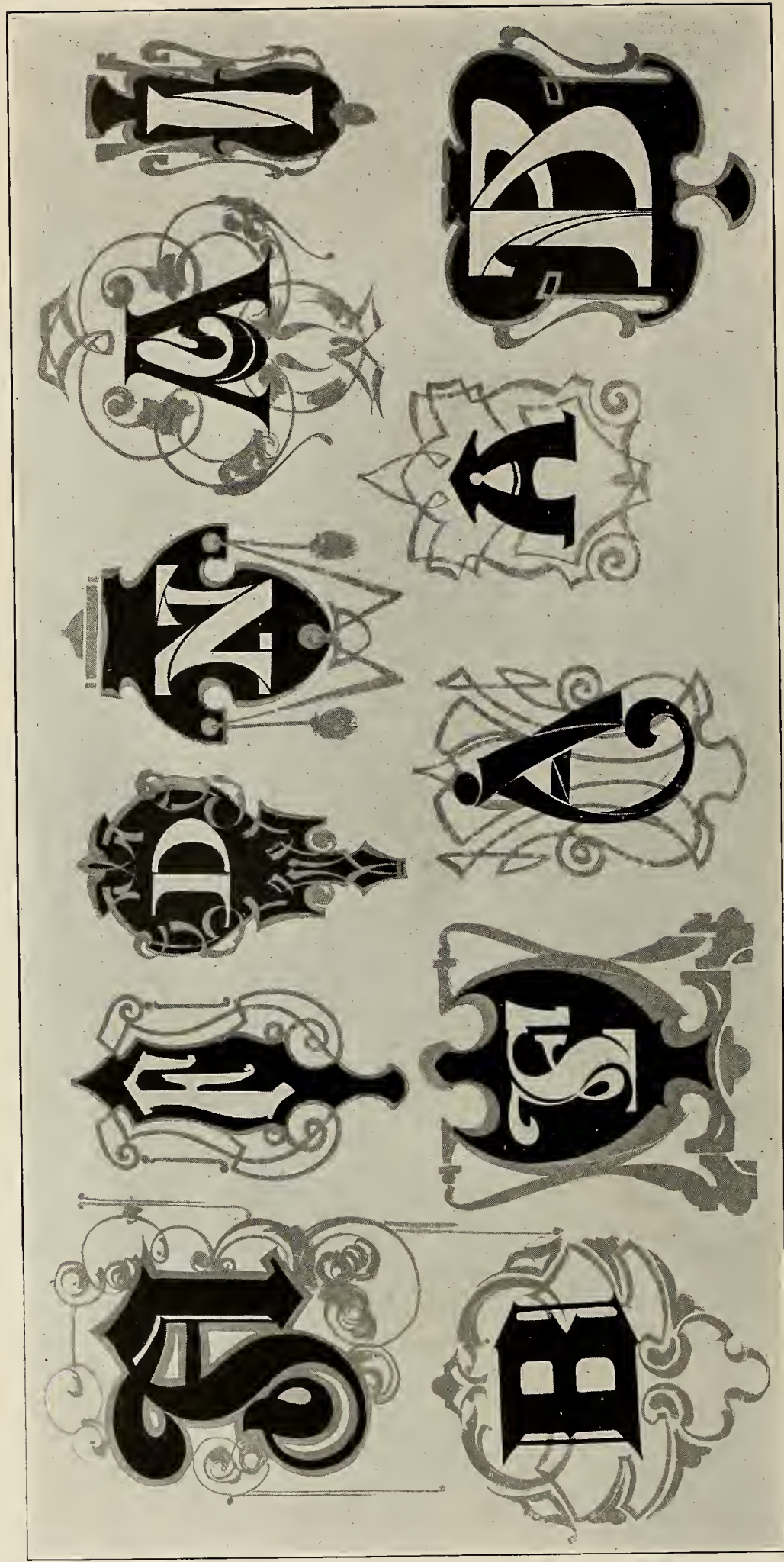


Fig. 7.



Fig. 8.

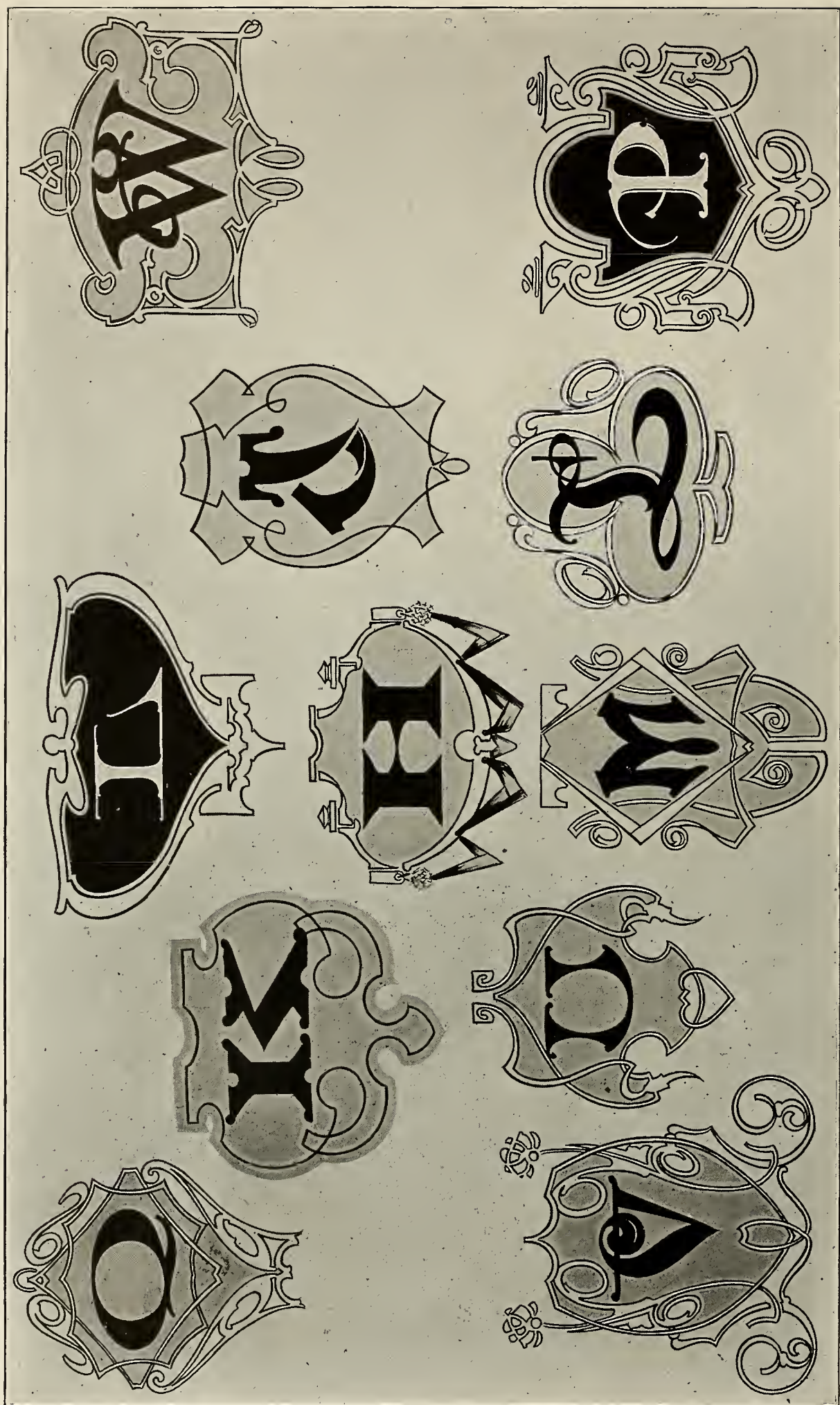


Fig. 9.



Fig. 10.

ABCDEFGHIJKLMNOPQRSTUVWXYZ &
abcdefghijklmnopqrstuvwxyz 123456789

Antique Light Face Roman for Pen

Fig. 11.

ABCDEFGHIJKLMNOPQRSTUVWXYZ 123456789
abcdefghijklmnopqrstuvwxyz abcdefghijklmnopqrstuvwxyz
Italic Script

Fig. 12.

Heavy Face Egyptian

A B C D E F G H I J K L M
N O P Q R S T U V W X
Y Z &

Fig. 13.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
abcdefghijklmnopqrstuvwxyz Old English

Fig. 14.

Single Stroke Engraving

a b c d e f g h i j k l m n p
r s t u v w x y z o
abcdefghijklmnopqrstuvwxyz Q

Fig. 15.

Engrossing Text

A B C D E F G H I J K
L M N O P Q R S
T U V W X Y Z
a b c d e f g h i j k m n o p q r s t u v w x y z.

Fig. 16.

TUSCAN FULL, BLOCK

A B C D E F G H
I J K L M N O P Q
R S T U V W X Y
Z &

Fig. 17.

Light Face Spur Egyptian

A B C D E F G H I J K L M N O P Q R
S T U V W X Y Z & & &

Fig. 18.

Olson Bradley

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

Fig. 19.

Plain Pen Stroke

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & 1 2 3 4 5 6 7 8 9

a b c d e f g h i j k l m n o p q r s t u v w x y z

Fig. 20.

Spike Spur Roman

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z &

Fig. 21.

A B C D E F G H I J K L M N O P Q R S T U V
W X Y Z & 1 2 3 4 5 6 7 8 9

a b c d e f g h i j k l m n o p q r s t u v w x y z a a a

Fig. 22.

A B C D E F G H I J K L M N O P
Q R S T U V X W Y Z & & &
1 2 3 4 5 6 7 8 9

Rapid Single Stroke Tuscan

Fig. 23.

Q A B C D E F G H I J K L M N O P Q R S T U V W X Y
Z a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9

Strong's Italic

Fig. 24.

ABCDEFGHIJKLMNO P Q
RSTUVWXYZ 123456789
abcdefghijklmnopqrstuvwxyz

MODERN SINGLE STROKE BLOCK

Fig. 25.

ABCDEFGHIJKLMNO P Q
RSTUVWXYZ & %
123456789

Plain Rapid Single Stroke Block

Fig. 26.

EGYPTIAN UPPER CASE

**PACK MY BOX
WITH FIVE DOZEN
LIQUOR JUGS**

Fig. 27.

ABCDEFGHIJKLMN O P Q R S T U V
W X Y Z & 1 2 3 4 5 6 7 8 8 9

OLD CLASSIC ROMAN

Fig. 28.

abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
123456789α

PLAIN EGYPTIAN
(LOWER CASE)

Fig. 29.

"DETROIT" STROKE

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y Z &

Fig. 30.

a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9

Sign Painters Script

Fig. 31.

S S S S S
 M M M M M
 O O O O O
 E E E E E

Fig. 32.

ABCDEF GHIJKLMN O PQRST V W X
Y Z & 1 2 3 4 5 6 7 9

CLASSIC STROKE

Fig. 33.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
& a b c d e f g h i j k l m n o p q r s t u v w x y z

HEAVY SIGN SCRIPT

Fig. 34.

A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z & 1 2 3 4 5 6
y z a b c d e f g h i j k l m n o p q r s t u v w x

HEAVY POSTER BLOCK

Use this Style exclusively Upper and Lower Case on account of
It's Eccentric or extreme Ornamental Character.

Fig. 35.

Marking Pen Roman

A B C D E F G H I J K
L M N O P Q R S T
a b c d e f g h i j k m n o p q r t u v w x y z
u v w x y z &

Fig. 36.

a b c d e f g h i j k l m n o p q r s t u v
S a u v w x y z &
w r r y z

Fig. 37.

Automatic Pen Script

A B C D E F G H I J
K L M N O P Q R

Fig. 38.

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t u v w x y z

Bradley Text

Fig. 39.

Automatic Old English

A B C D E F G H I J K L
M N O P Q R S T U V
a b c d e f g h i j k l m n o p q r s t u v w x y z

Fig. 40.

PEN STROKE ROMAN

ABCDEFGHIJKLMNOPQ
 RSTUVWXYZ &
 abcdefghijklmnopqrstuvwxyz

Fig. 41.

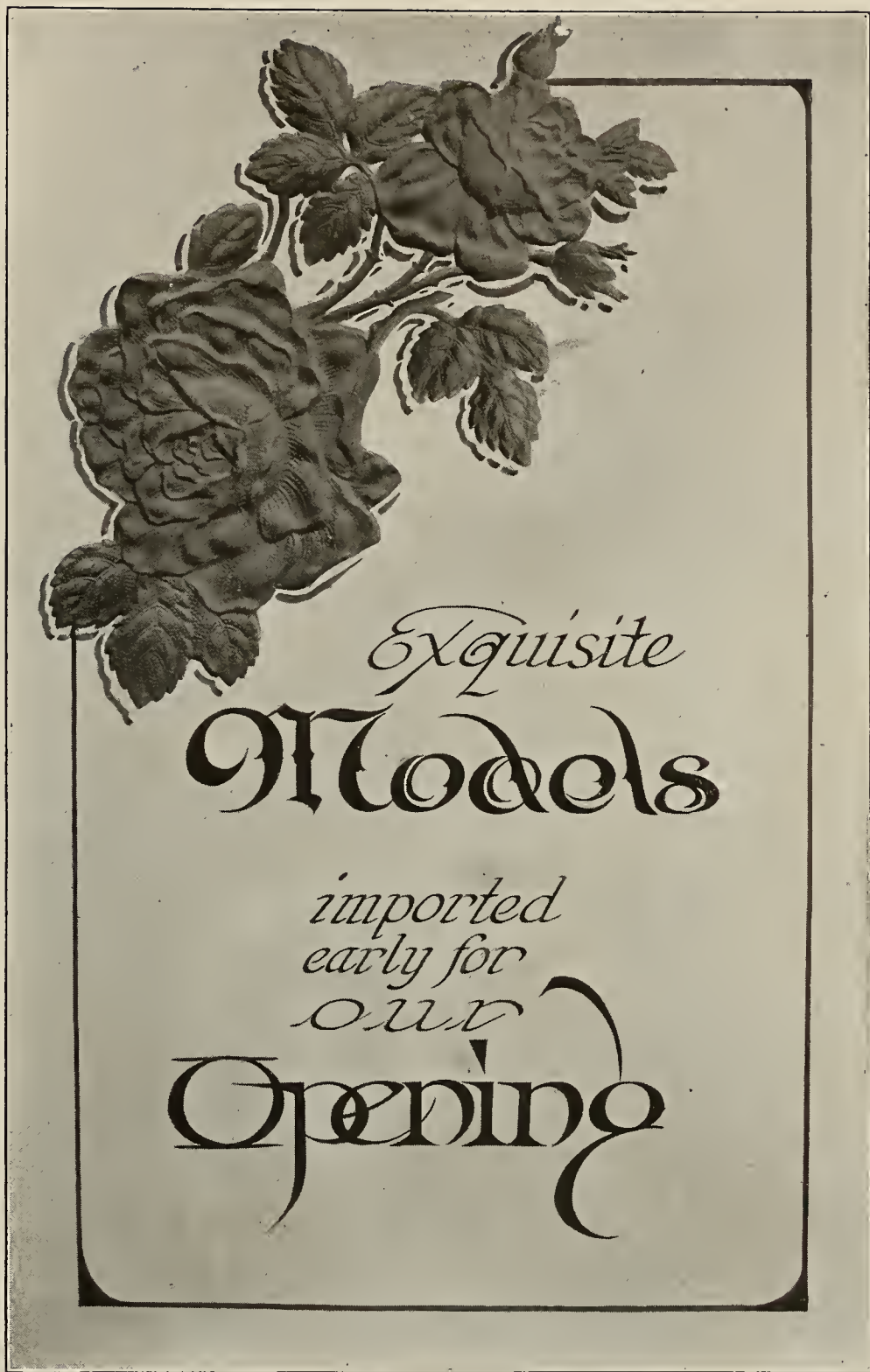
1 2 3 4 5 6 7 8 9
1 2 3 5 6 7 8 9

Price Ticket Numerals

Fig. 42.



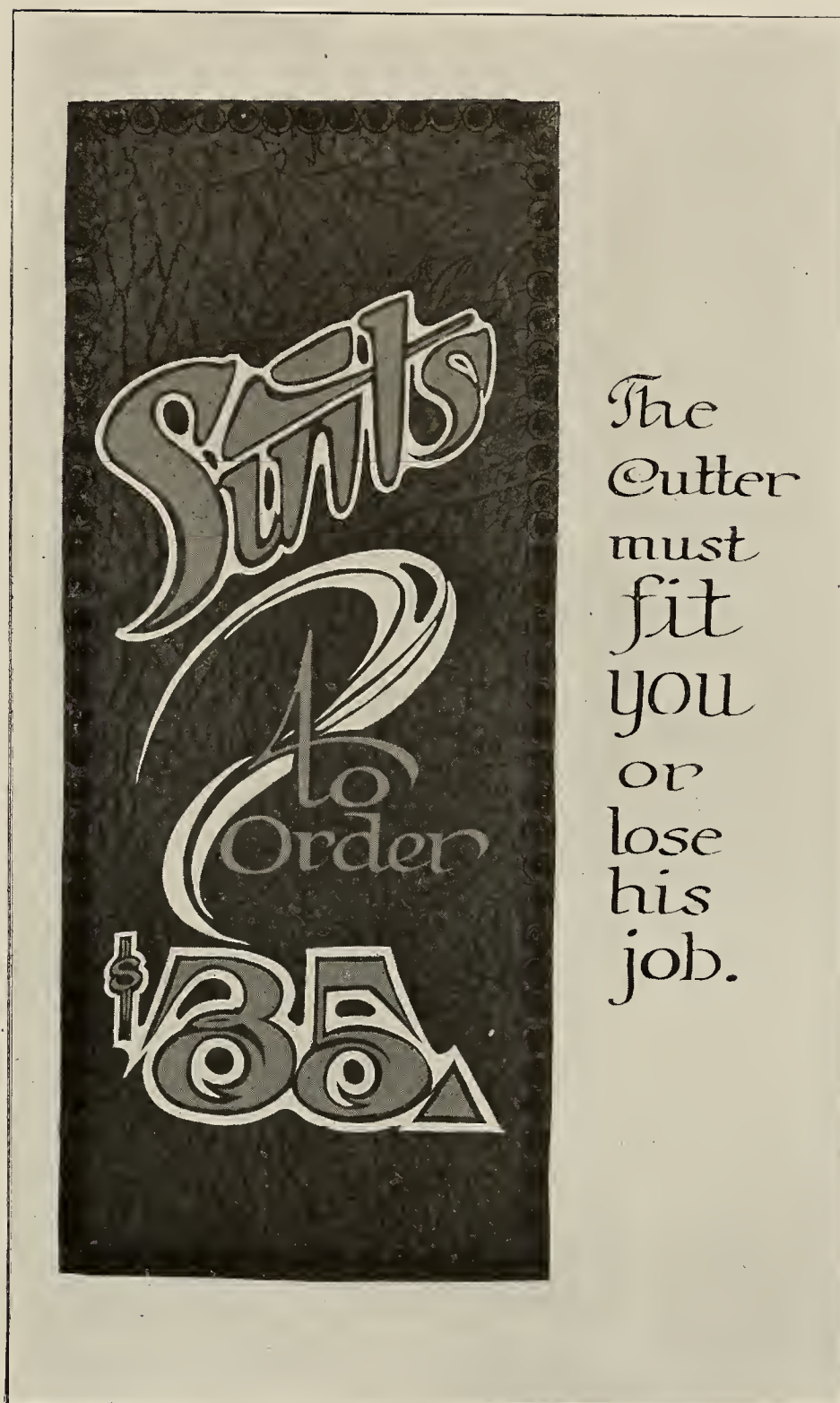
Fig. 43.



No. 1—Is a white card, red display letter, black subordinate letter, embossed “cut out” floral.



No. 2—Wall paper “cut out” floral—on white card,
panel effect pale green **air brush**—lettering in
red. Air brush gray shadow.



No. 3—Main Card white—panel, wall paper mount, imitation leather. Blue letter, white outline and ornament. Black letter on main card.



No. 4—White card—white letter, purple shadow and blended ground air brush. Rendered “cut out” floral.



No. 5—Wall paper mount—white letter, air brush shade in pale green, black outline.



No. 6—White Card—panel “cut out” created—in imitation bronze color—accented in gold bronze. “Red Caps” black letter on display, remainder of lettering black.



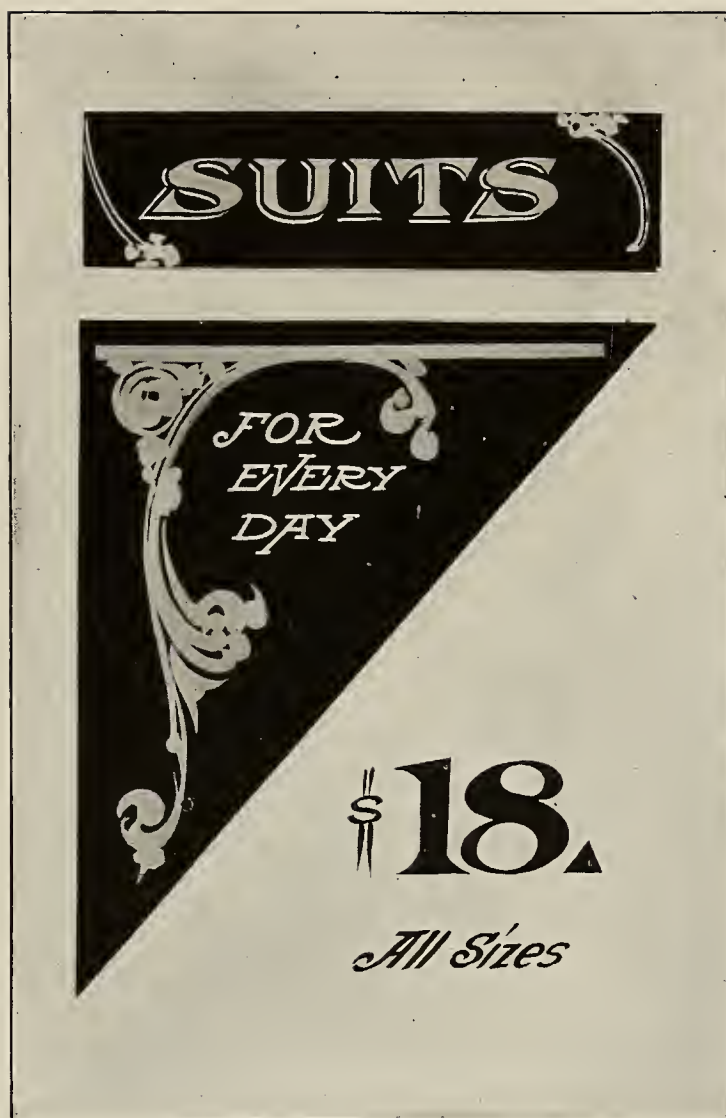
No. 7—White Card—fashion figure “cut out.” Red panel—white letter—modeled on shade side—air brush gray.



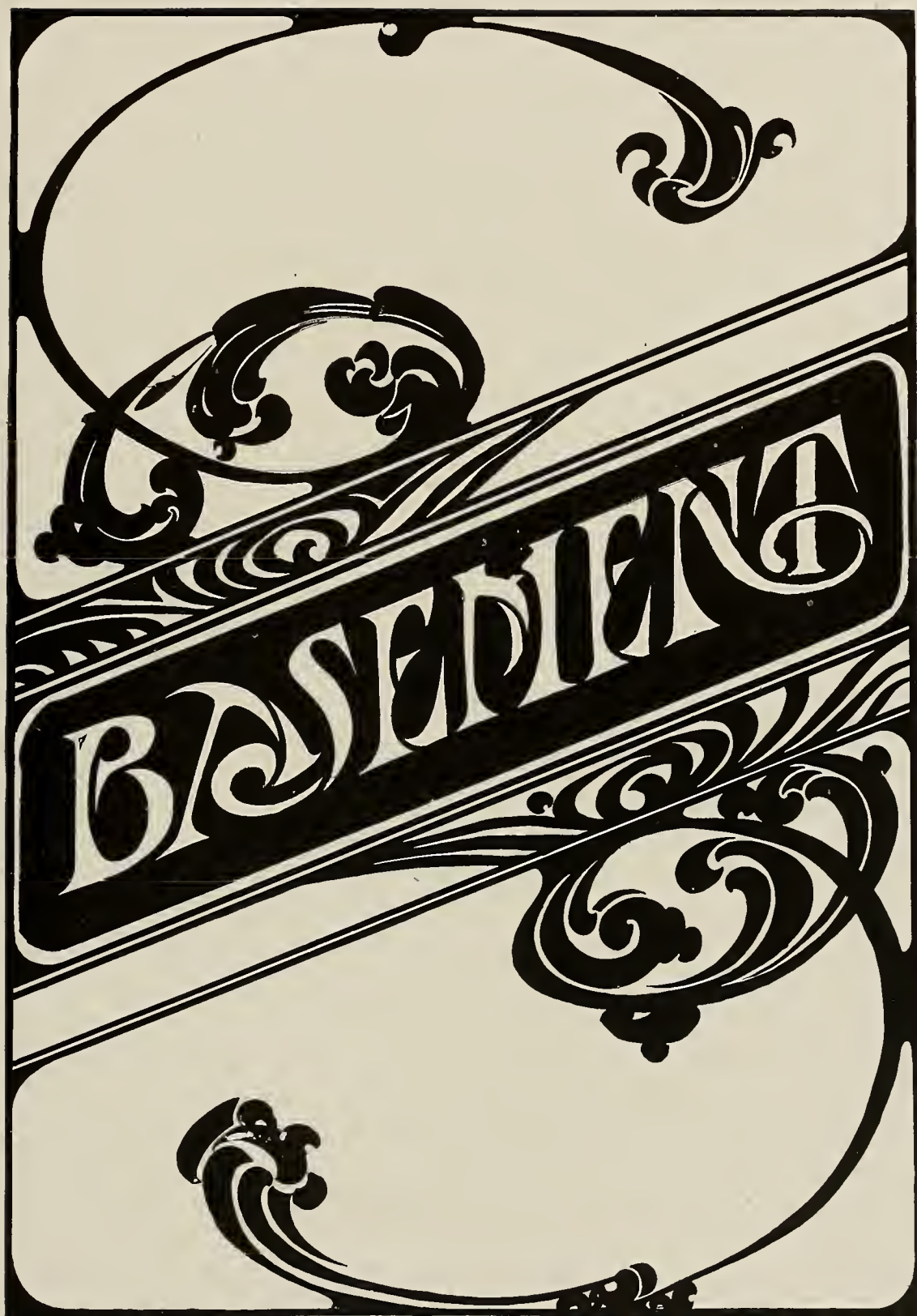
No. 8—White Card—red letter, Easter Lilies in white “air brushed” in pale green, circle in pale yellow tint. Matt line—pale yellow.



No. 9—White Card—wreath is a bronze “cut out” air brushed pink blend from base of wreath,—all black letter.



No. 10—Russet Ingrain panel mounts on white, Price in red, "Suits" red, ornament red, white ornament on suit panel, letter on triangle in white.

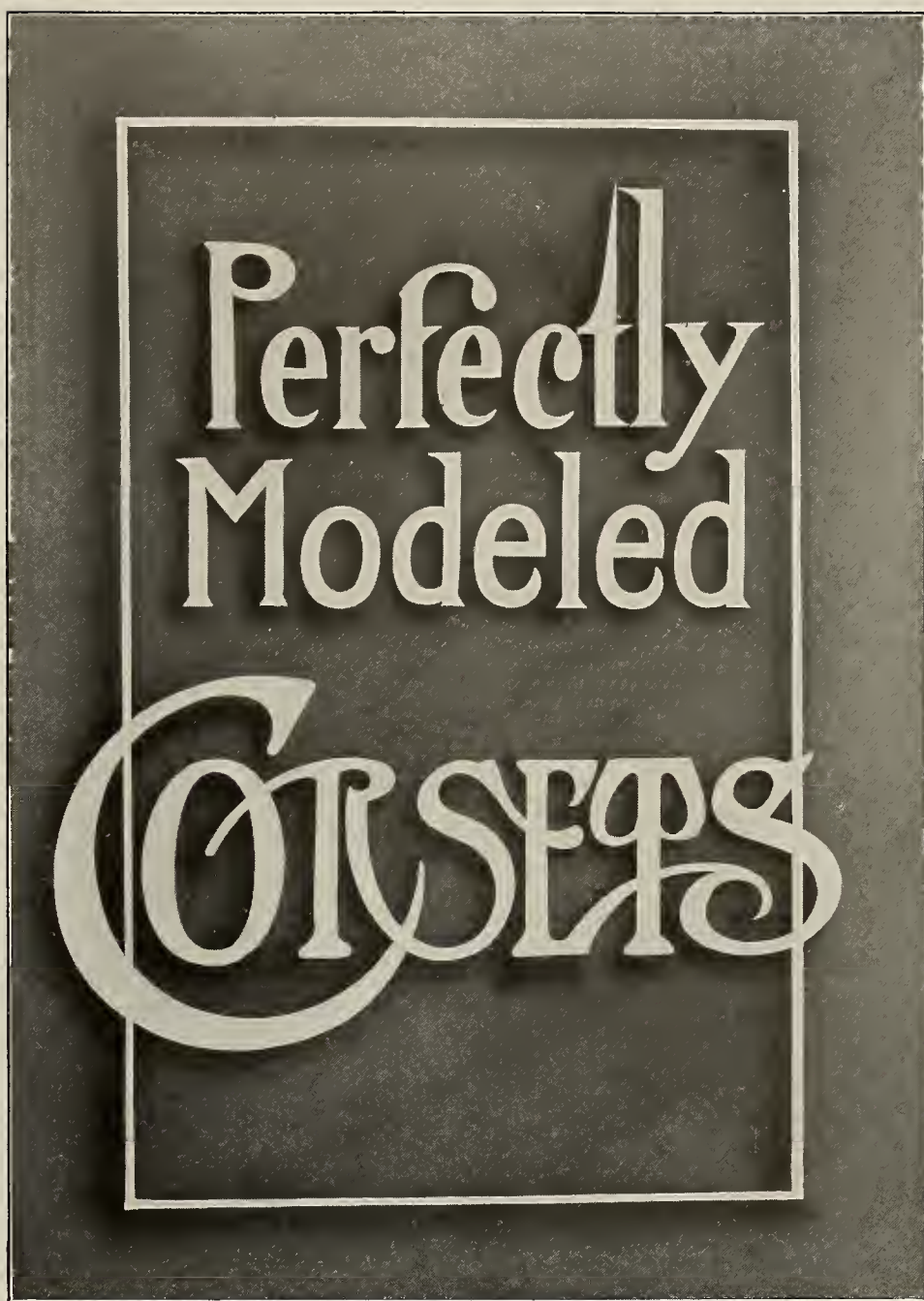


No. 11—White Card—panel medium purple, ornament in lavender tint.



No. 12—White Card—black lettering, gray ornament.





No. 13—Medium Gray Card—white matt line, air brushed shadow, value upon “line” and lettering—lettering white.

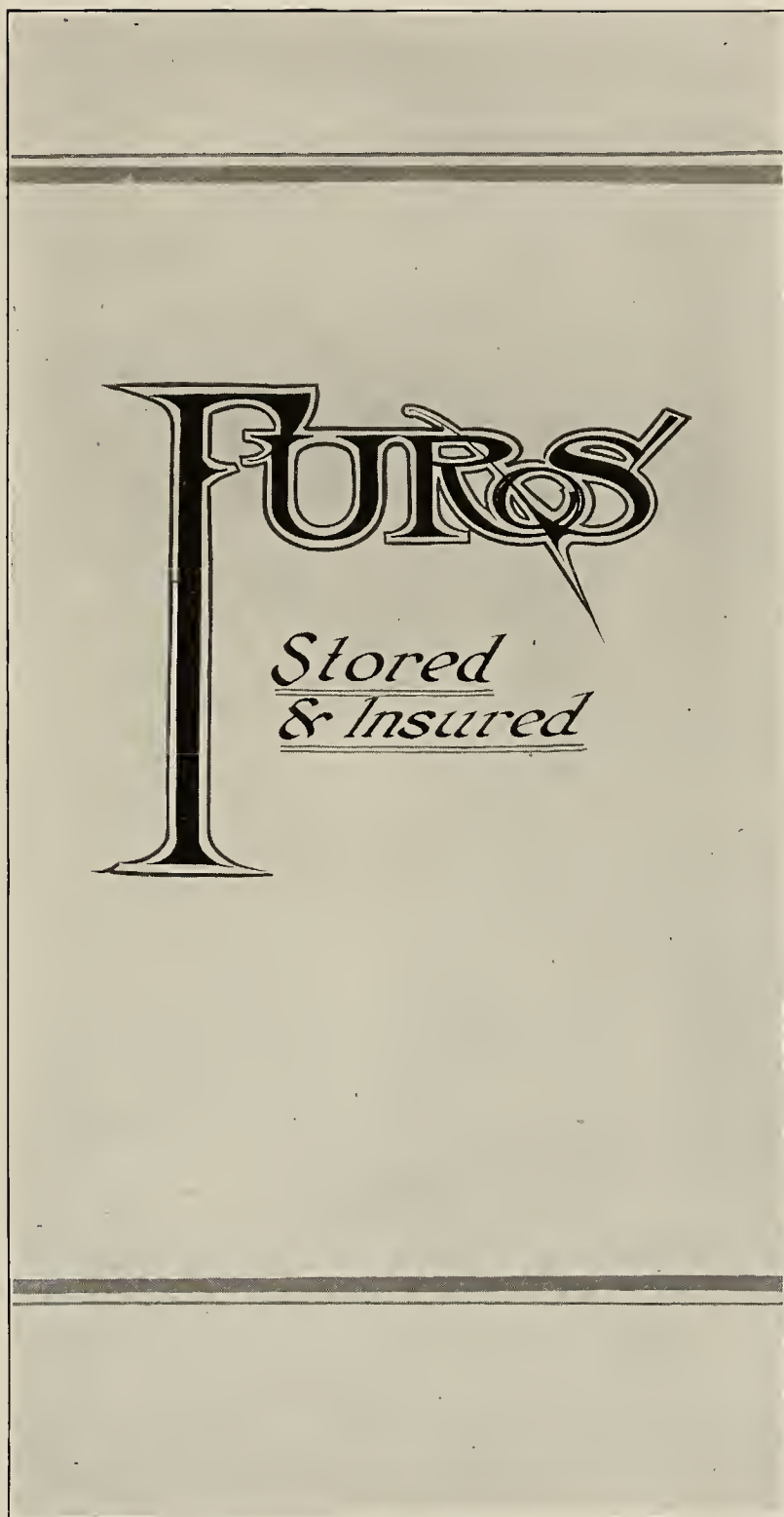




No. 14—White Card—panel air brushed outline, in blue.



No. 15—Dark Green Card—old gold ornament,
or bronze, letter pale buff tint, red
outline and accent.



No. 16—Dark Green Card—red letter, pale buff outline on “Furs,” gold bronze lining top and bottom.



No. 17—White Card—white panel—pink and pale green values air brushed, violets rendered by hand—all black letter.



No. 18—White Card air brushed in Sepia tone white panel—black letter.



Bibles
AND
Prayer
Books

3rd. floor

No. 19—White Card—air brushed pictorial in blue, grays—warm green. Lettering in black.



No. 20—Olive Green Matt Board—hand painted floral, white lettering and ornament, gold bronze, matt line.



No. 21—Medium Gray Card—white letter, red ornament and matt line, air brushed giving relief effect.



No. 22—Medium Gray Card—white letter modeled with air brush.



No. 23—White Card—air brushed in pink and purple tints at corners, ornament and lettering in gold bronze, oval is “cut out opening.”—Chicks are mounted toy Chicks.



No. 24—White Card—cut out open, lattice at upper left hand corner—artificial flower entwined in lattice—Russet panel, mounted, and ornamented in white, gray tint back panel—black letter.



No. 25—White Card—panel suggested with air brush blend of pale green—pink ornament, red display lettering—black sub. letter.

Specials *in our* Bargain Basement

No. 26—White Card—black letter, gray ornament.



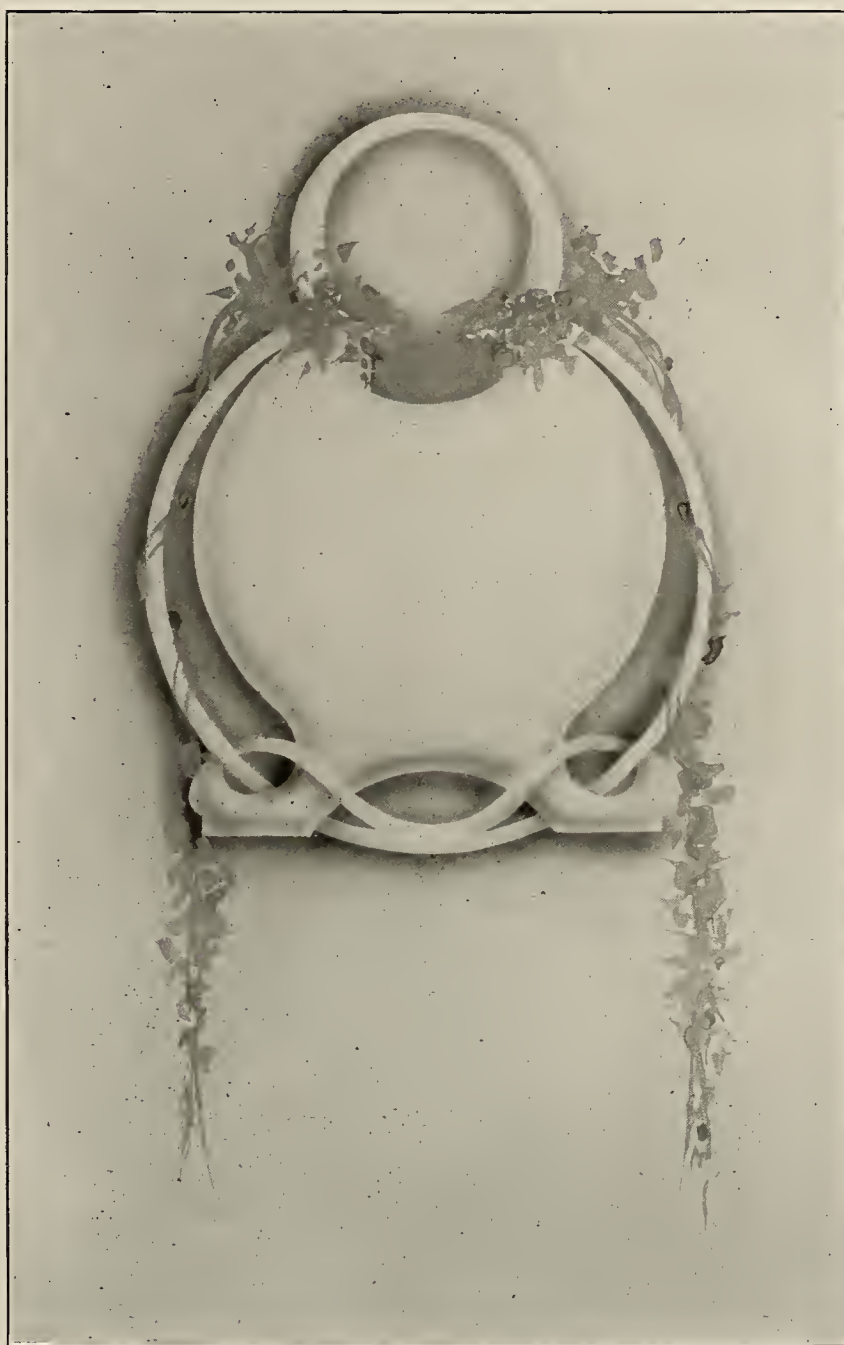
No. 27—White Card—air brushed white panel in gray—on air brushed pale green, hand painted floral.



No. 28—Embossed “cut out” on brown card,
white line.



No. 29—Brown Card—white border—“cut out” wall paper fruit.



No. 30—White Card—white panel air brushed in pale green and gray—floral hand painted.



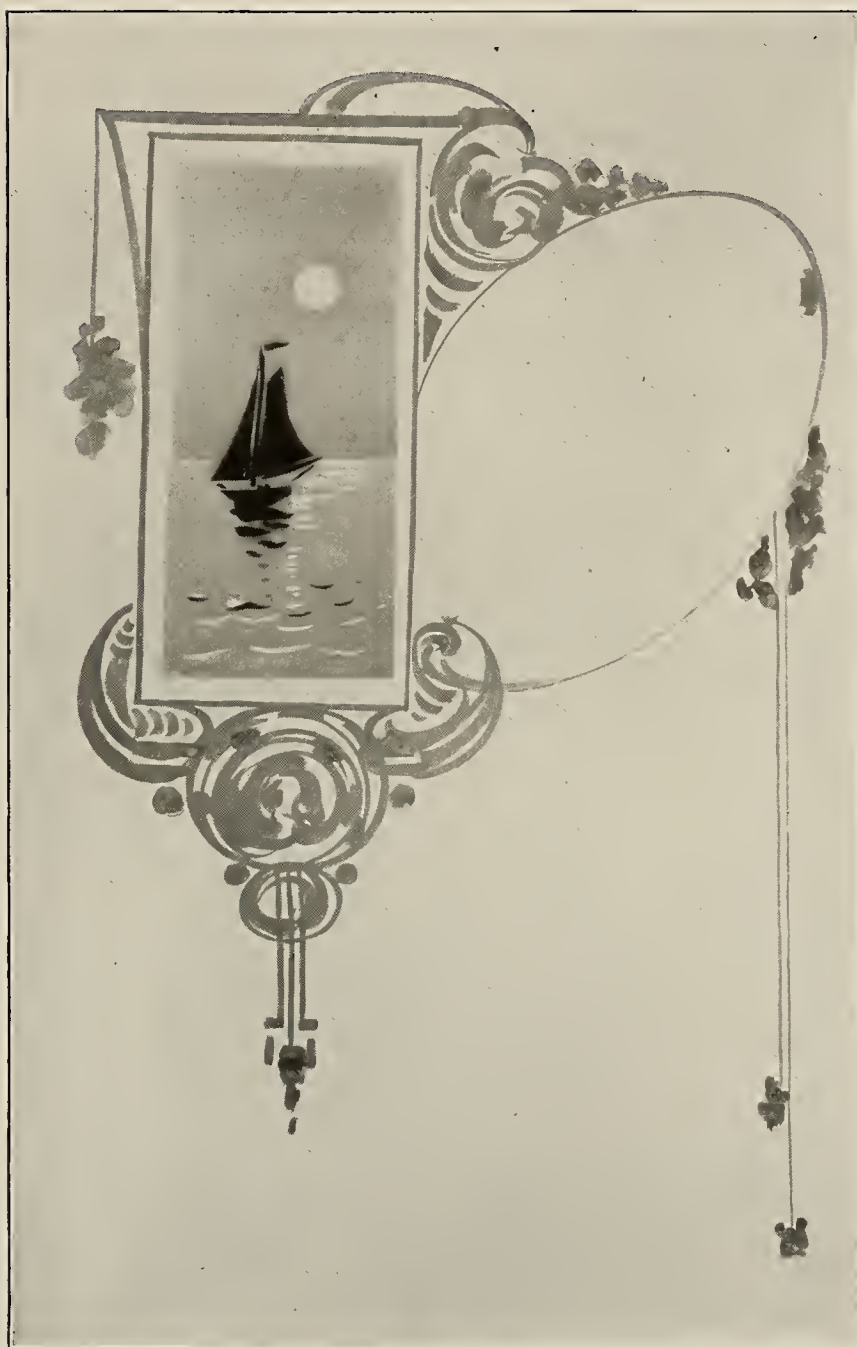
No. 31—Mottled Russet Wall Paper
mount—white ornament.



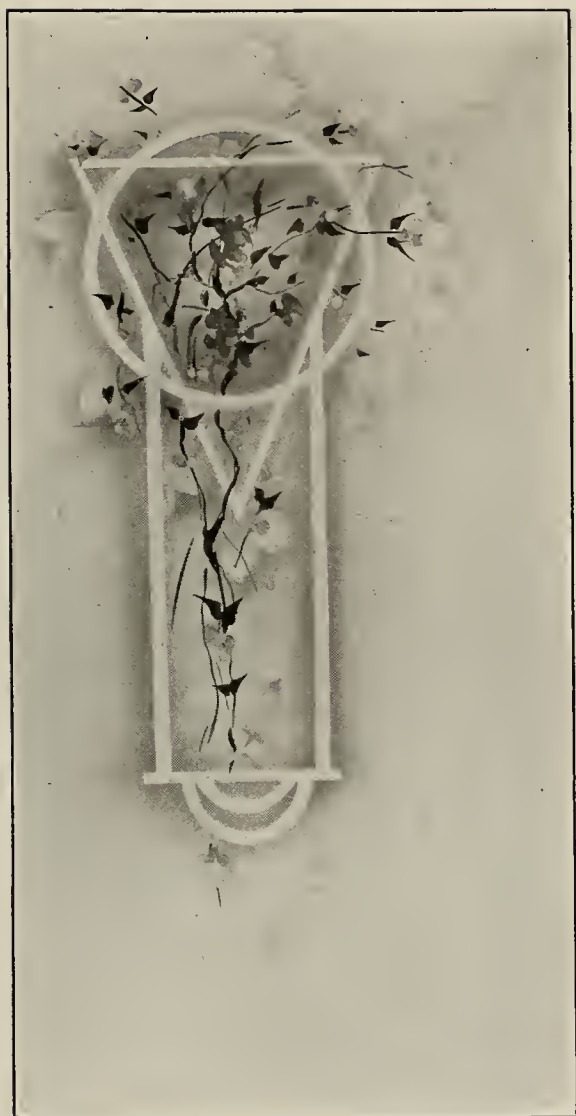
No. 32—White Card—wreath pale green, ornament in flesh tint—accented— with deeper terra cotta tint—pale yellow tint—purple and red.



No. 33—Hand painted—in color combination of your own selection.



No. 34—Moonlight marine in two values of blue and green—air brushed—on white card—pale green ornament.



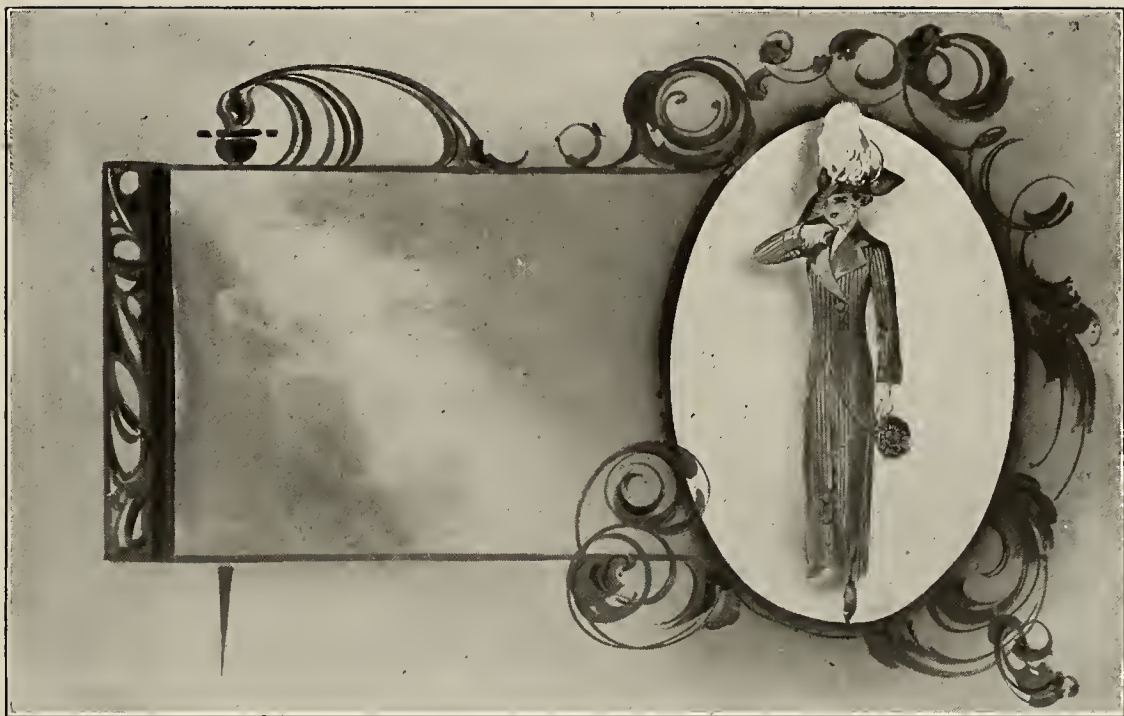
No. 35—Air brushed pale green tint—center of triangular panel, Sepia or “Ashes of Roses” hand painted floral.



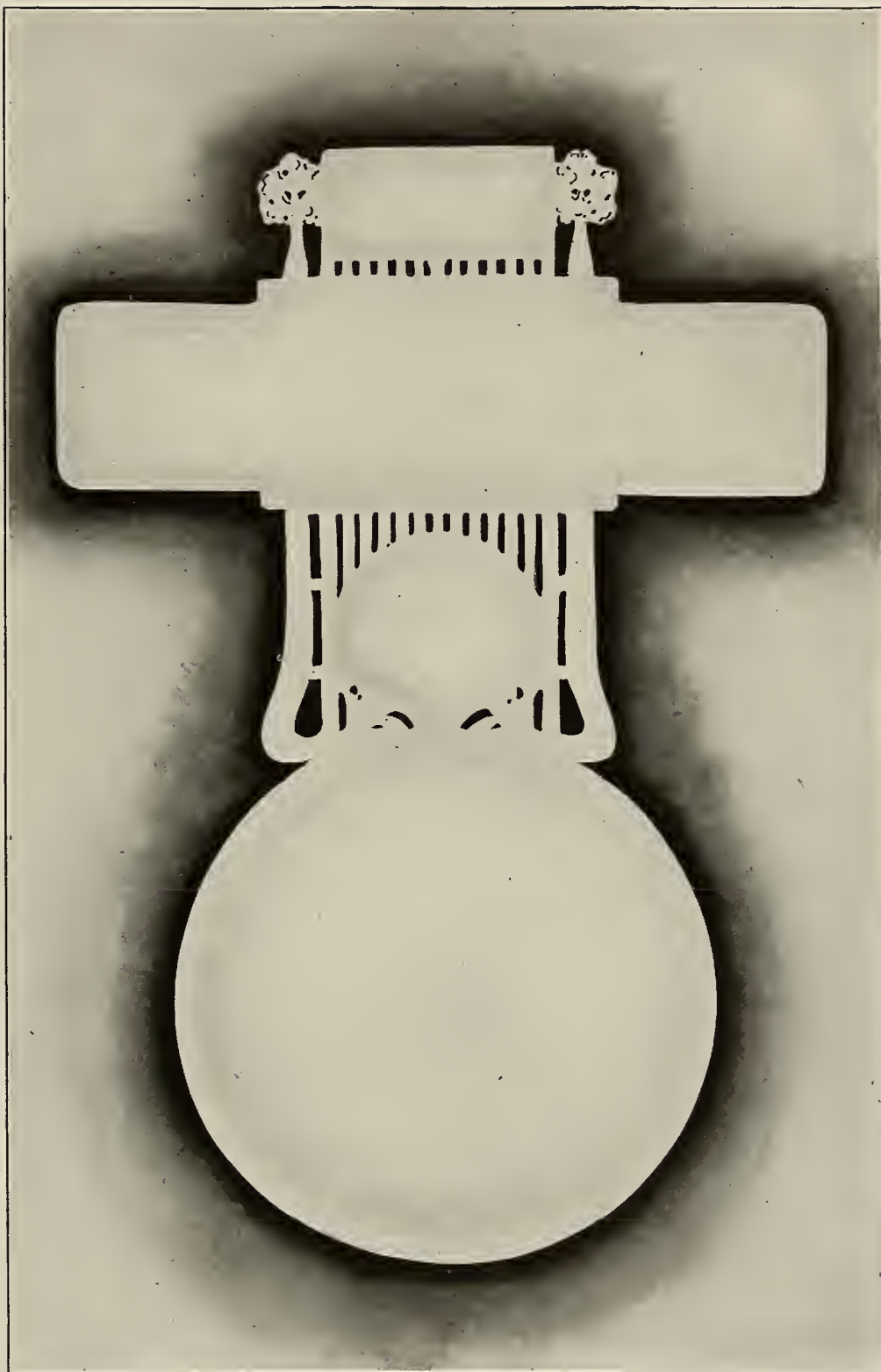
No. 36—White Card—white oval—blended ground of pale green and dull purple tint hand painted “lilacs.”



No. 37—Decorative design—New Art
panel, in purple and old gold,
white ground.



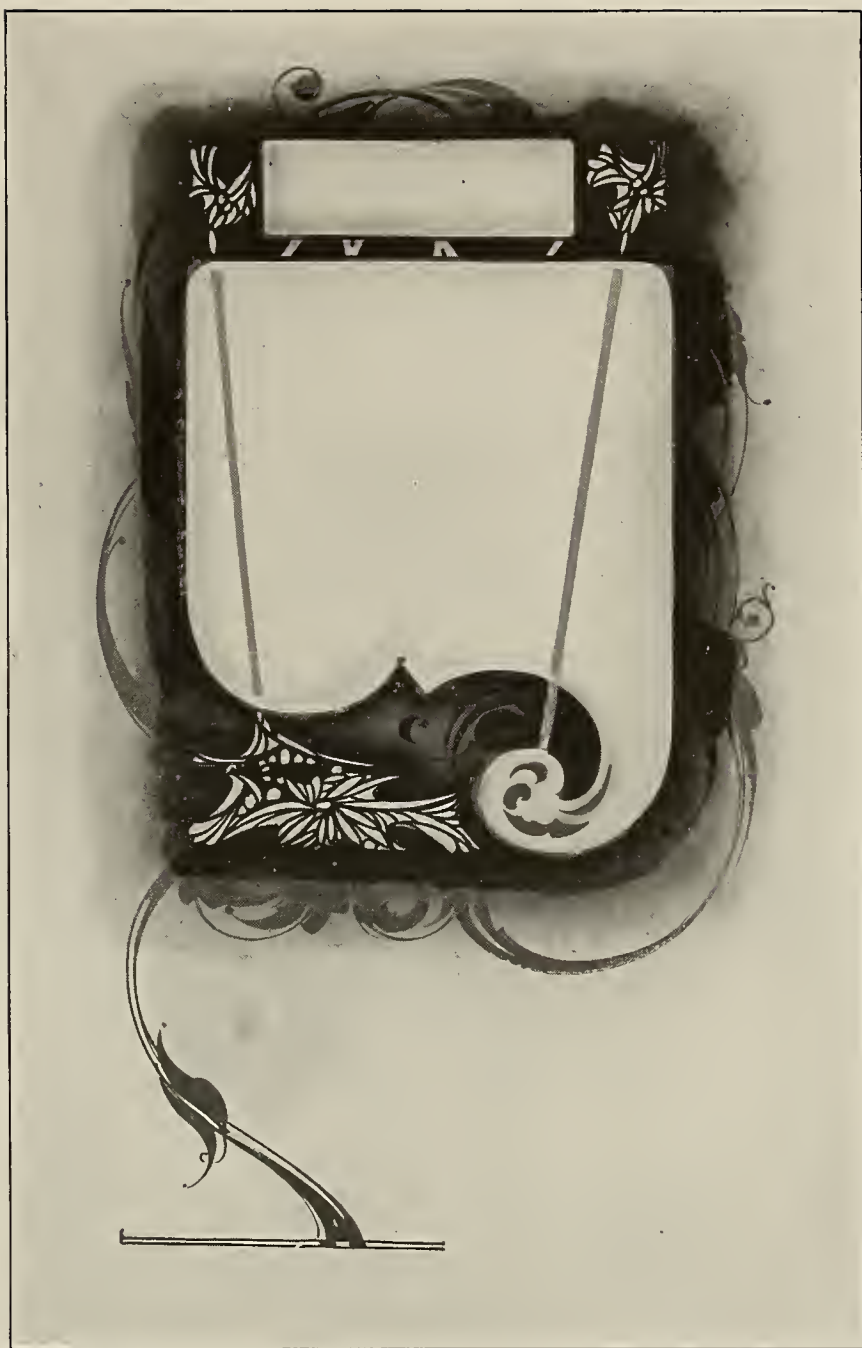
No. 38—White ground—blue air brush value forming oval—oval white—fashion figure “cut out.” Ornament—in two tints of pale blue.



No. 39—Air brush design—white card—white panel, pink air brush tint surrounding panel.



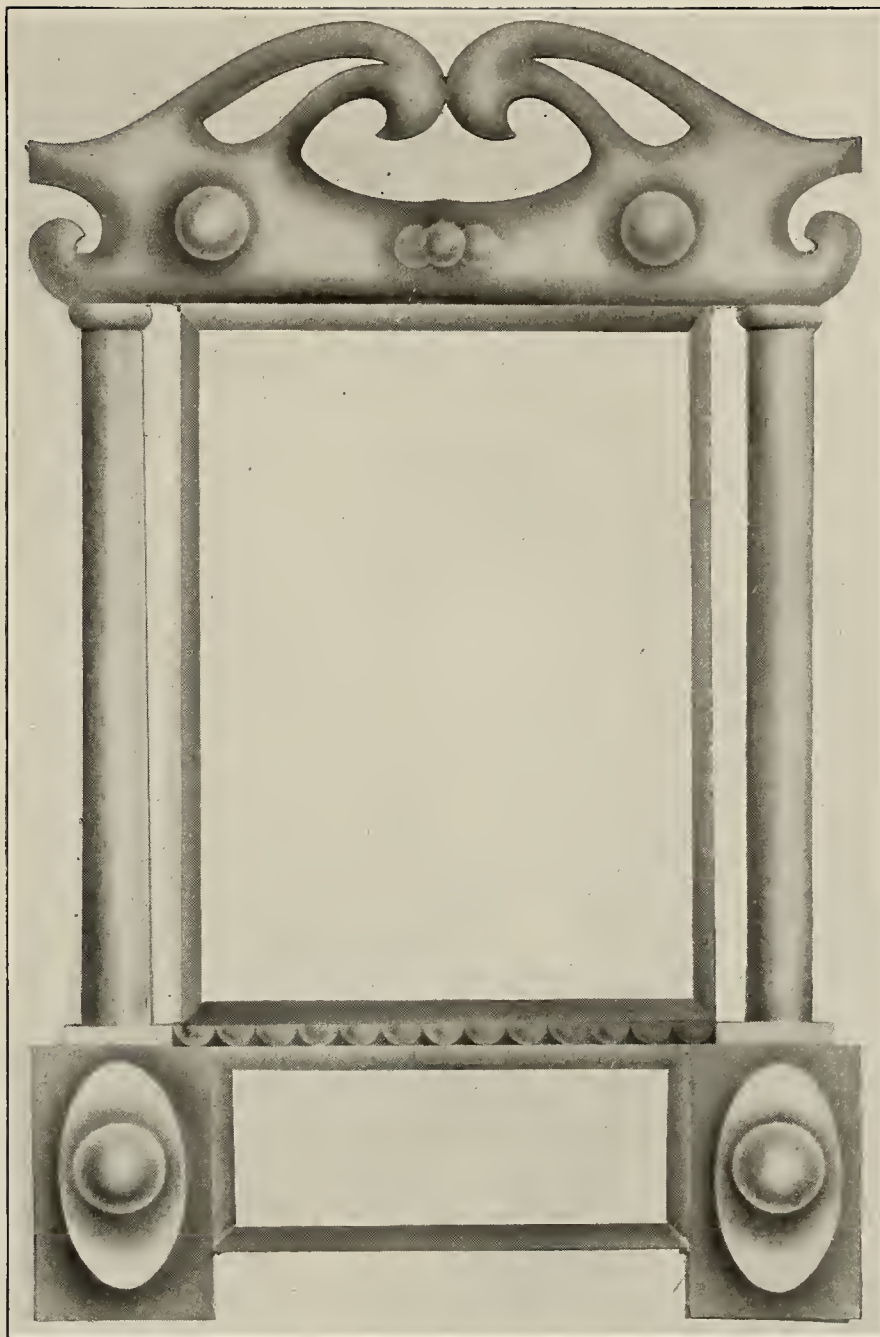
No. 40—Medium Gray Card—Pictorial “Sepia Print”—“air brush” background using leaves for “masks.” Sienna ornament, gold accents.



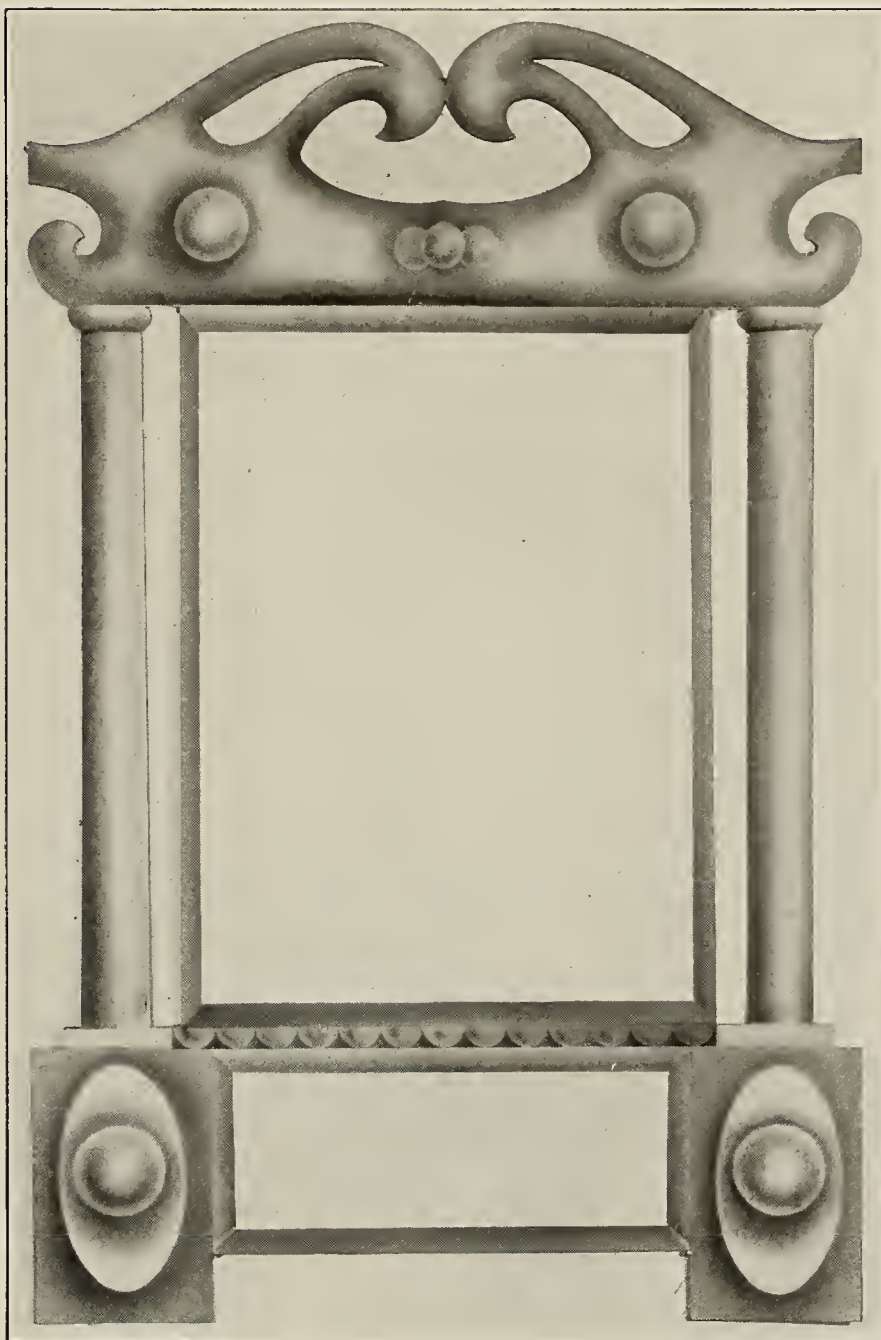
No. 41—Air brushed in pale green and gray.



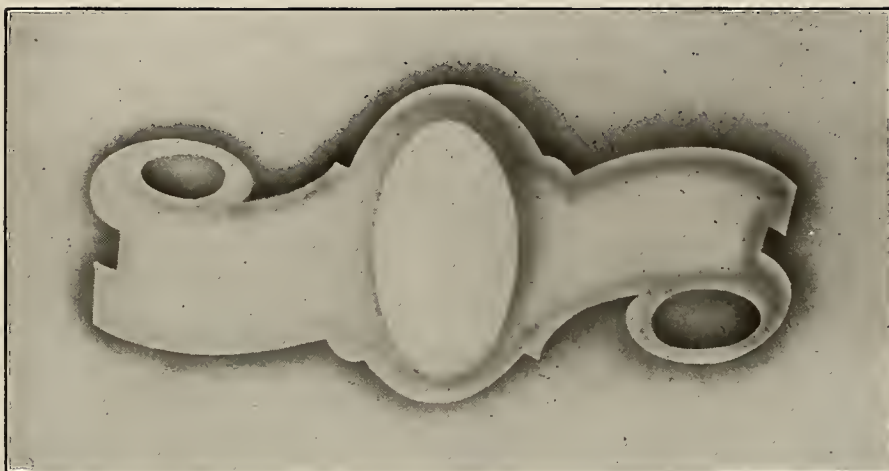
No. 42—All air brush—marble effect.



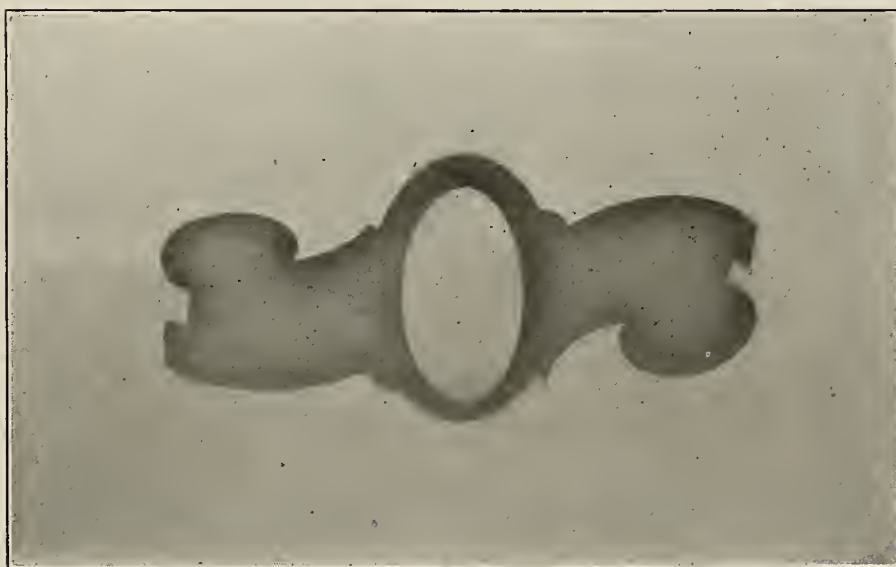
No. 43—Serious “cut out” modeled in grays entirely
air brushed.



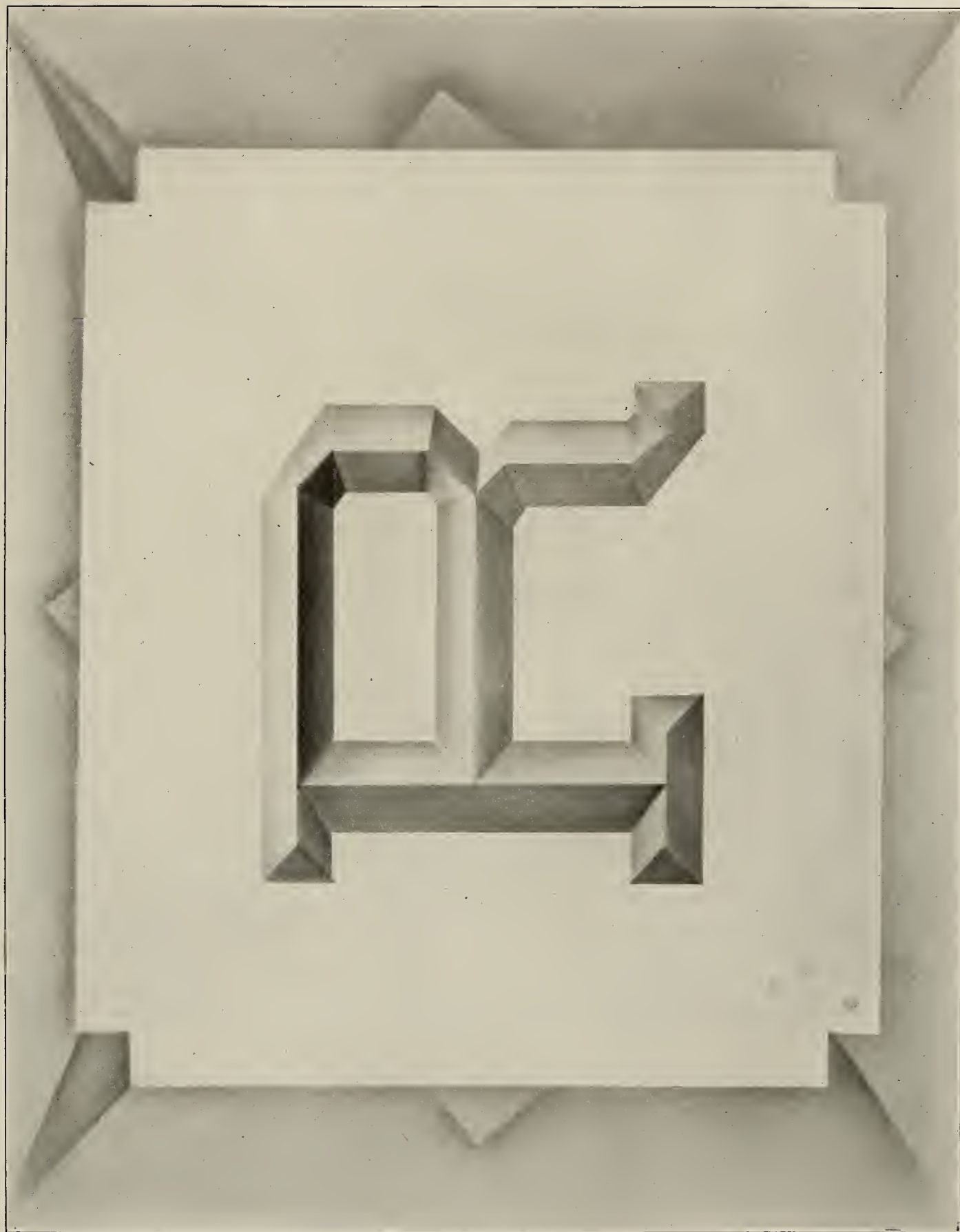
No. 43—Serious “cut out” modeled in grays entirely
air brushed.



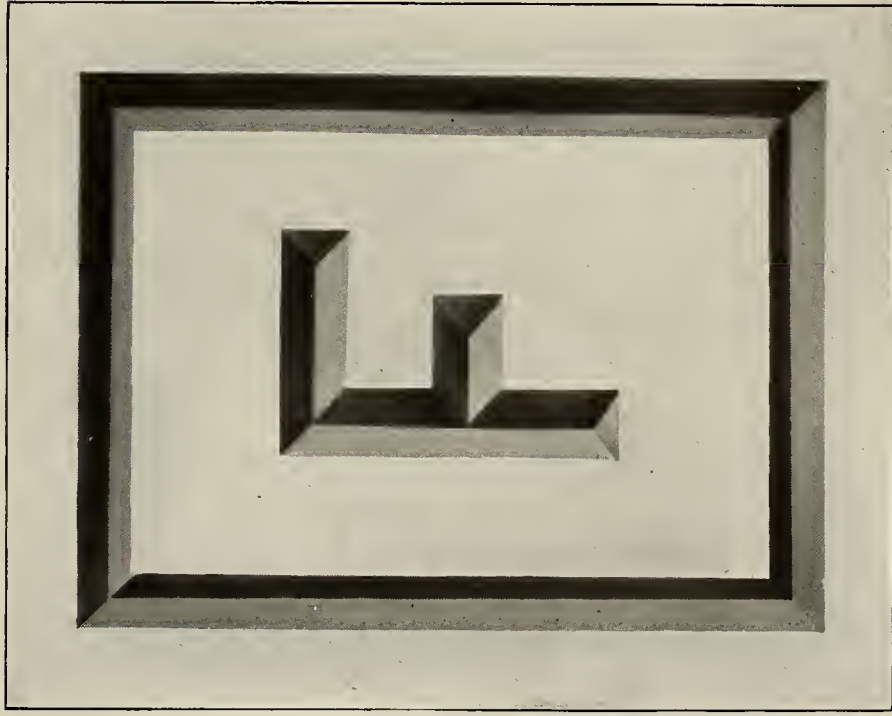
No. 44—Little design over “mask.”



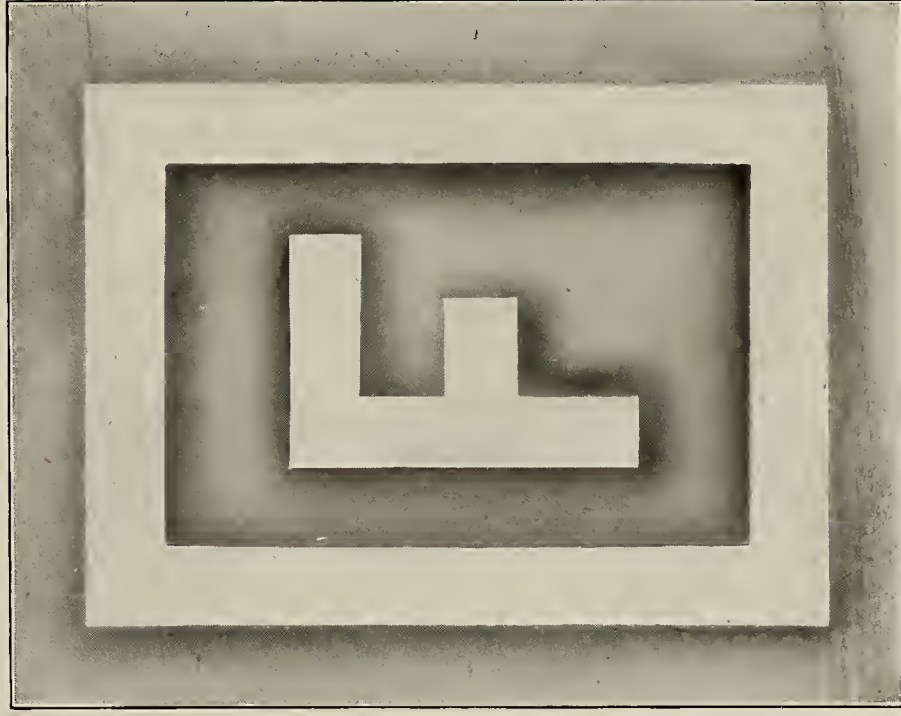
No. 45—Little design sprayed in opening of pattern after mask was cut—showing how both “mask” and “wasted” opening of paper can be utilized in creating two designs.



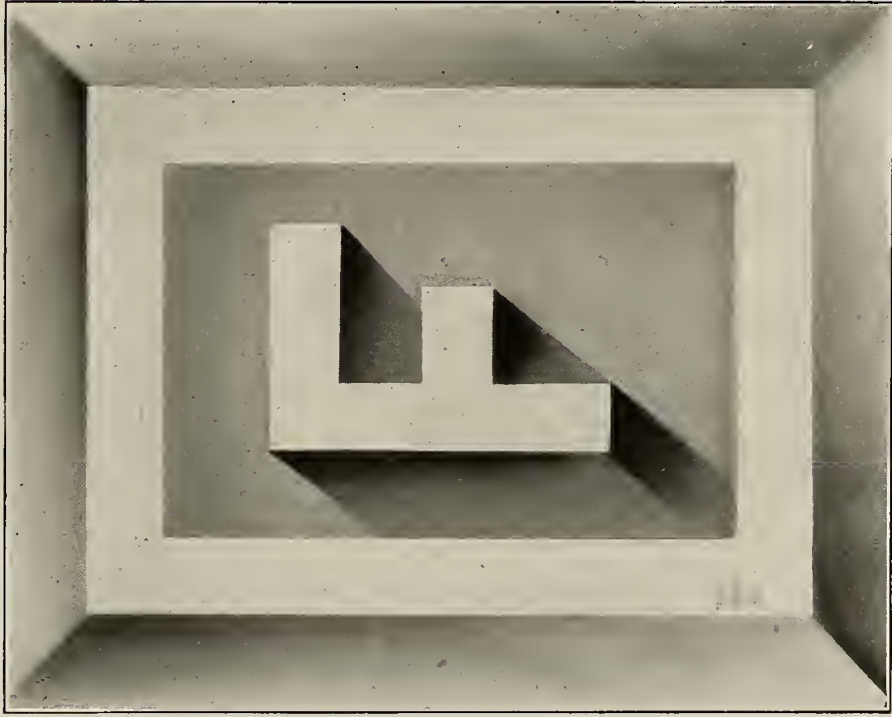
No. 46—Showing what may be accomplished without a mask—this letter was “layed out” accurately—and straight loose “slip **masks**” four in number, each “composite value” rendered by blocking it or fencing in and the method repeated until the entire letter was completed.



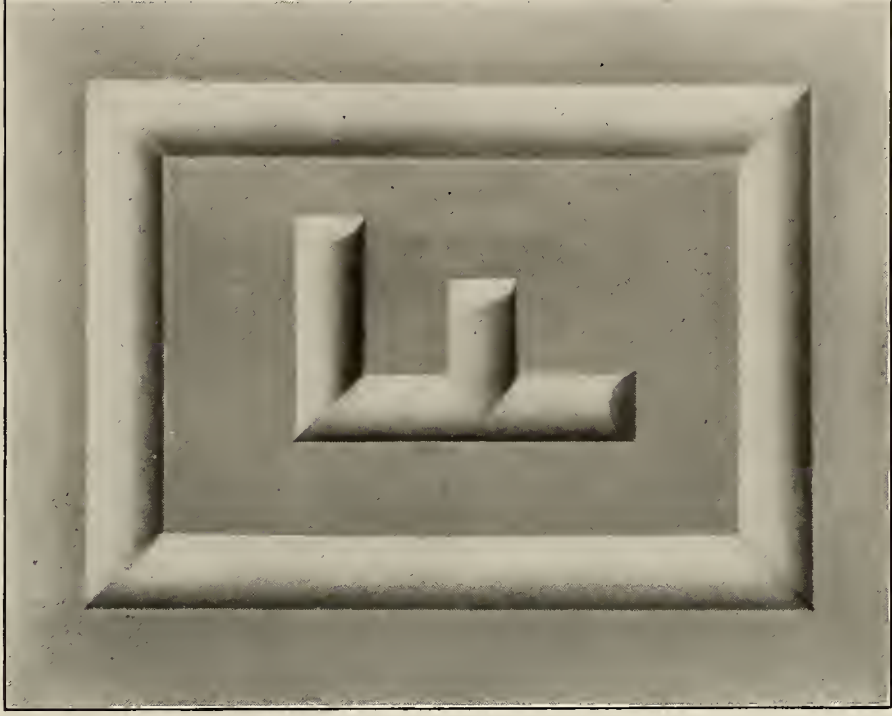
Nos. 47, 48, 49, 50, 51 and 52—These were all air brushed with same letter and border mask—different treatment and color values rendered by using straight loose slips of card, and in No. 52 a dime was used to render the “buttons” on the face of the letter.



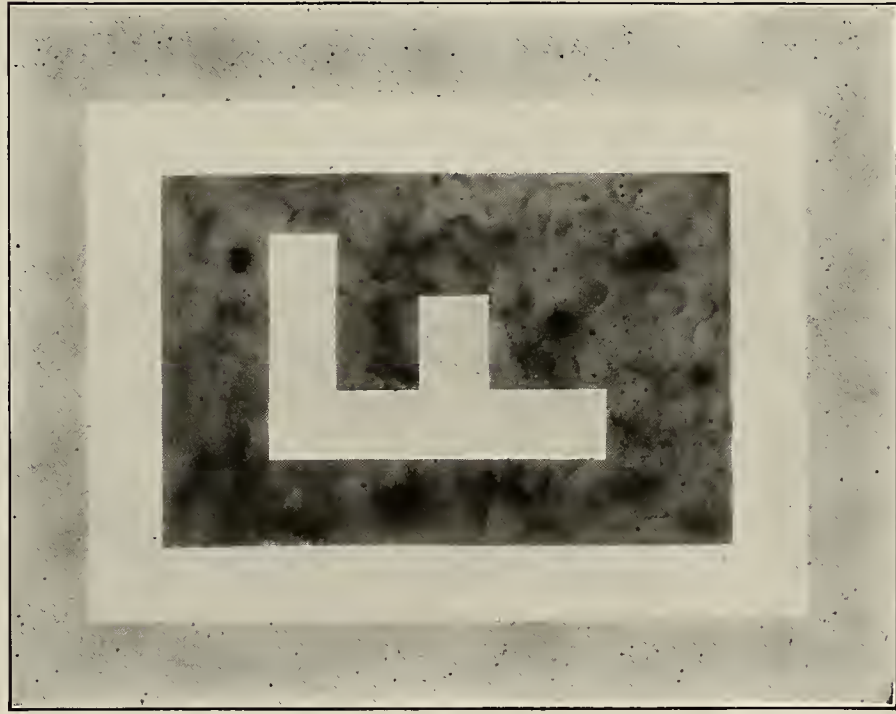
No. 48—See No. 47.



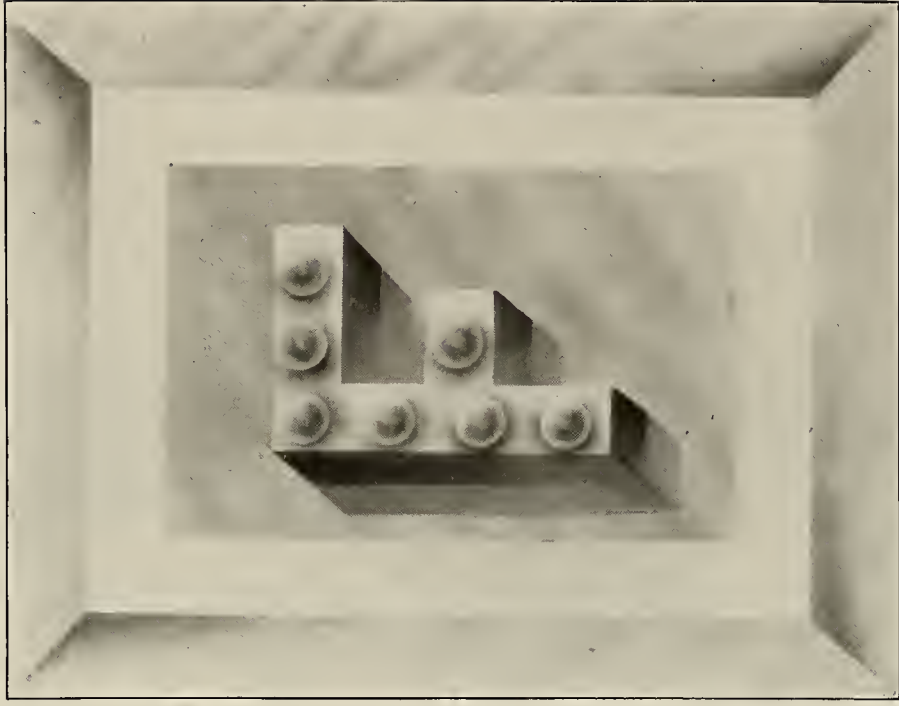
No. 49—See No. 47.



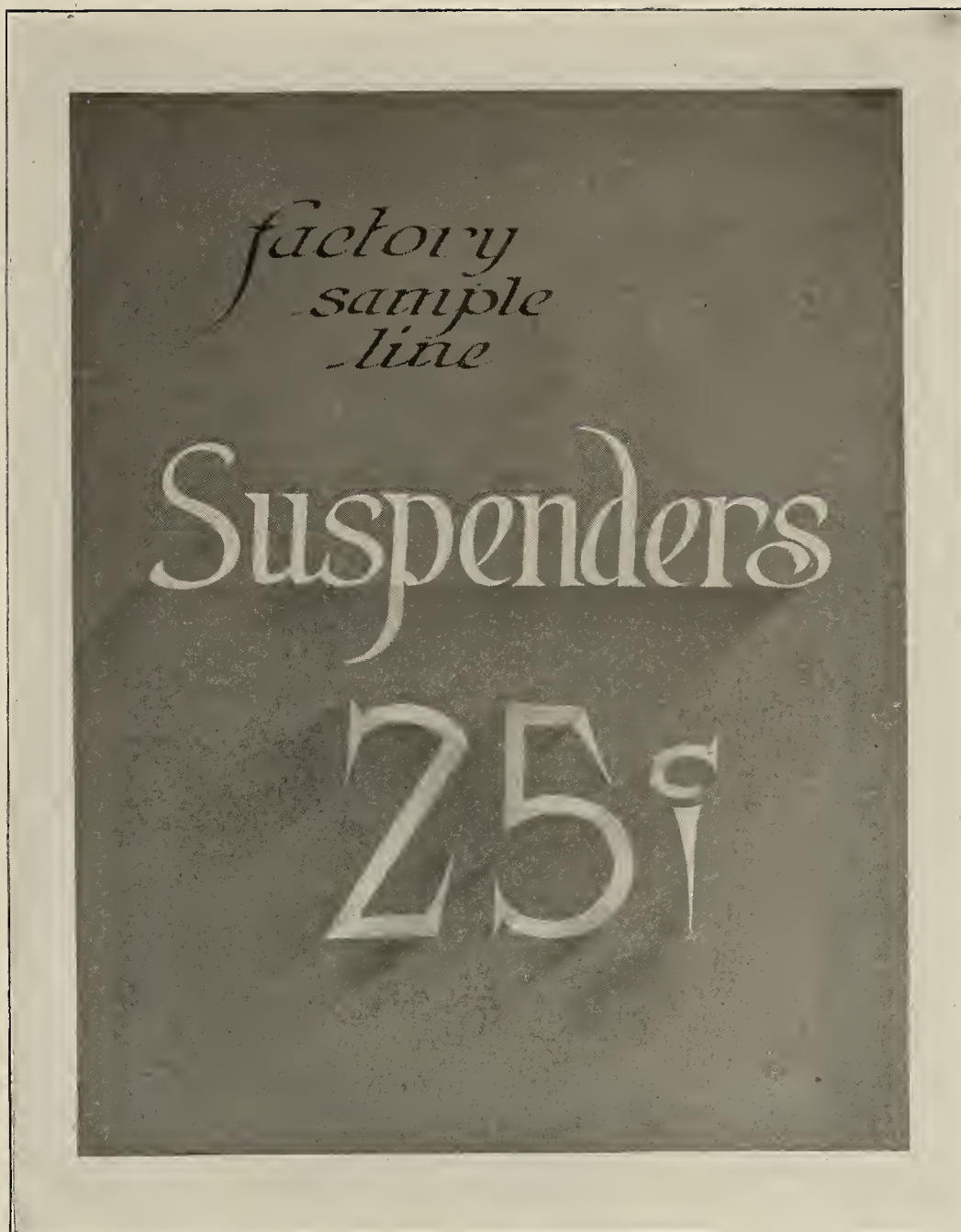
No. 50—See No. 47.



No. 51—See No. 47.



No. 52—See No. 47.



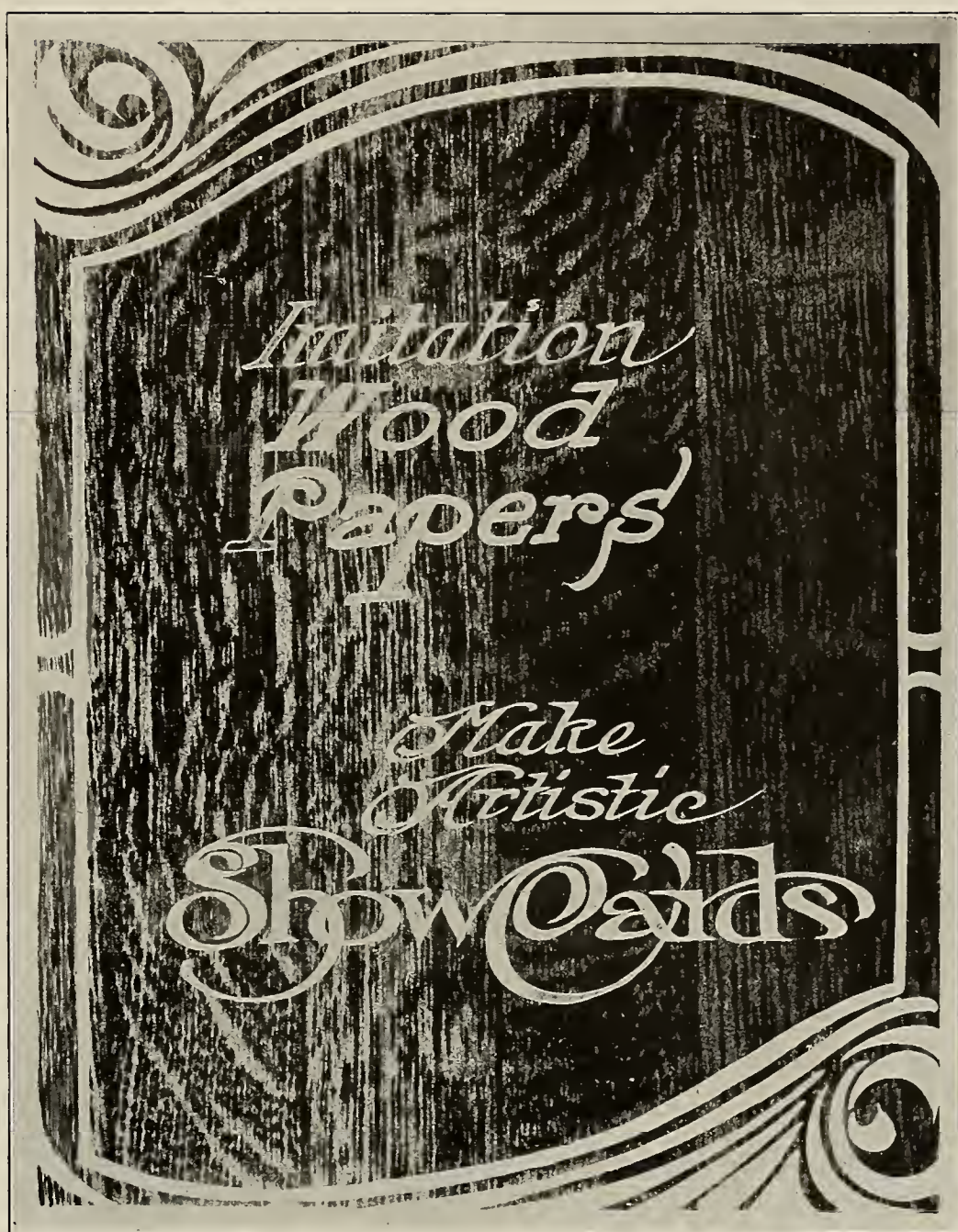
No. 53—Yellow mount on white card lettered in blue—air
brush shadow in gray.



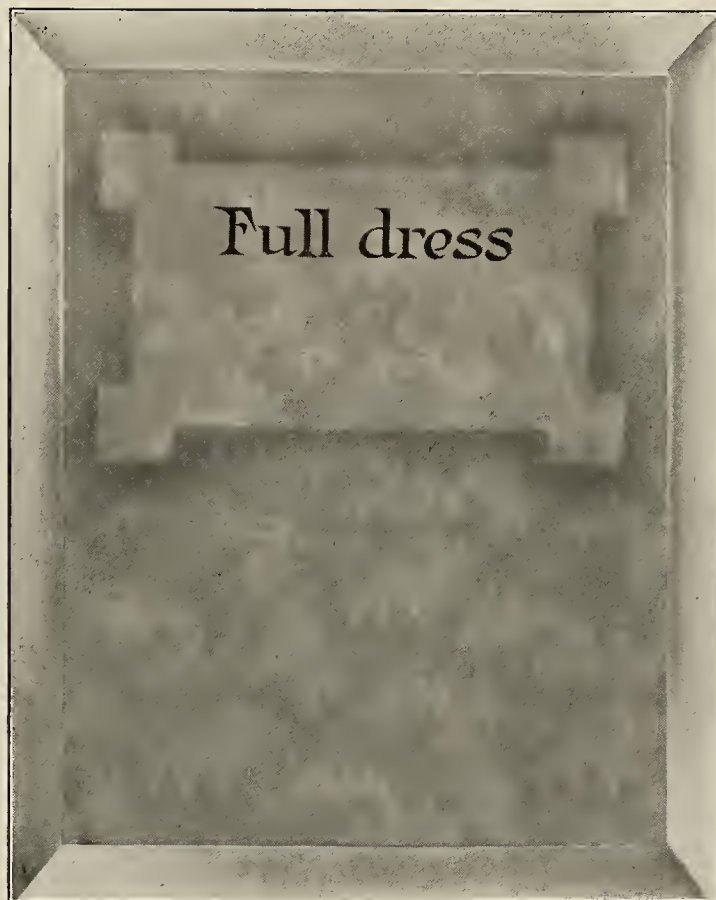
No. 54—Imitation Burlap mount on white card, white letter and border stripe, air brush shade on the price.



No. 55—Blue “oat meal” wall paper mount on white—white letter.



No. 56—Imitation Oak Wall Paper mount on white, white letter and ornament.



No. 57—Yellow Onyx Wall Paper mount,
bevel border air brushed in pale green.



No. 58—Red “oat meal”—white letter, white border, air brush 50c.



No. 59 — Mottled Green Ingrain — white letter and ornament.



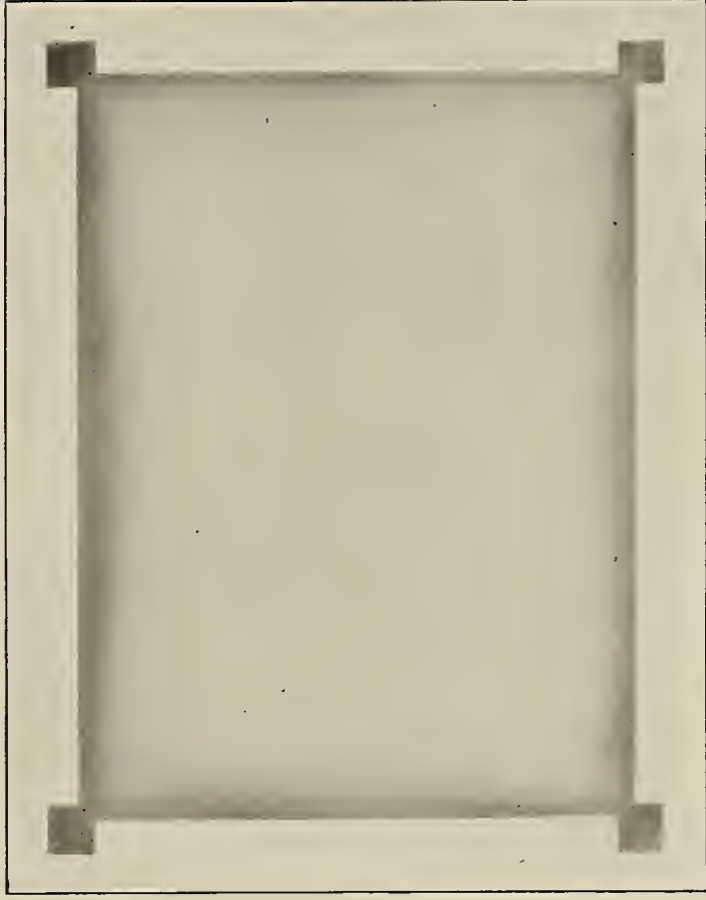
No. 60 — Mottled Blue Ingrain mount, white letter and ornament.



No. 61—"Oak" Wall Paper mount—on white, white letter and ornament.



No. 62—Russet mount air brushed in purple.



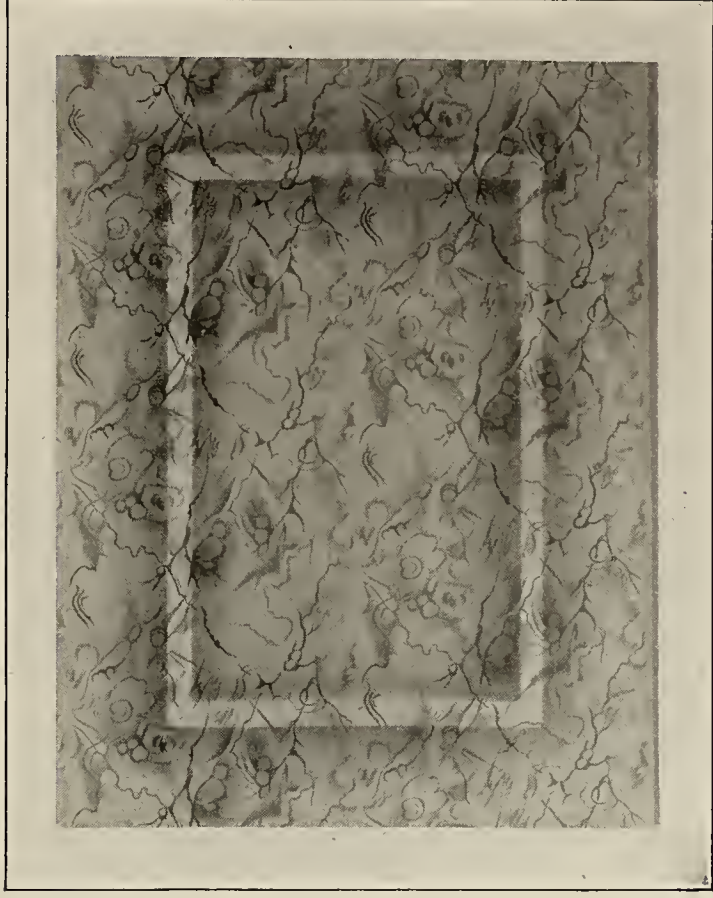
No. 63—Marble Enamel Wall Paper, air brushed in
pale green.



No. 64—White Card—air brushed in purple.



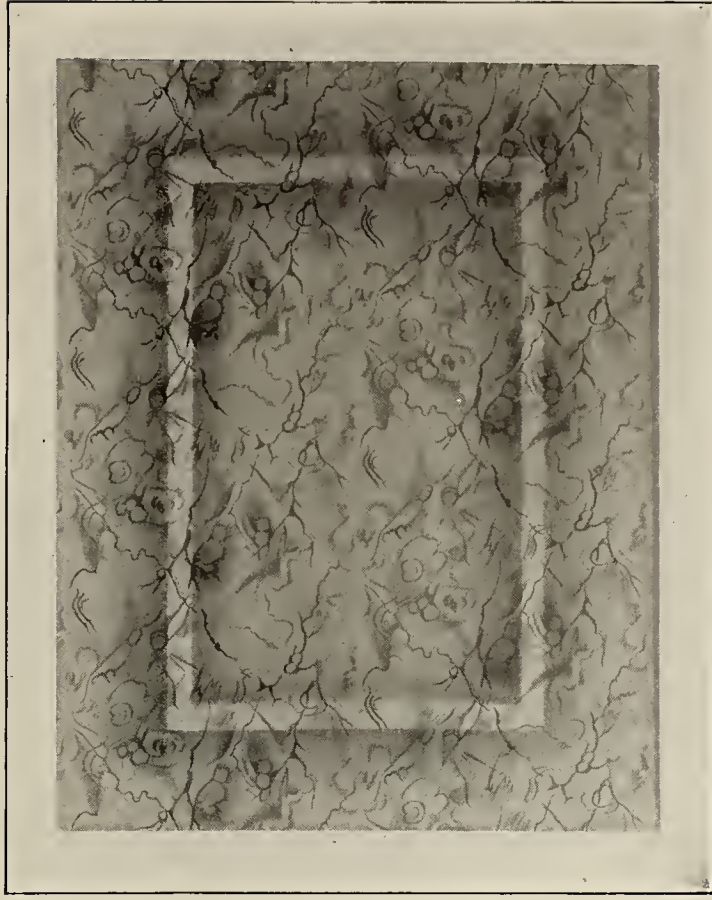
No. 65—White—air brushed in pale green.



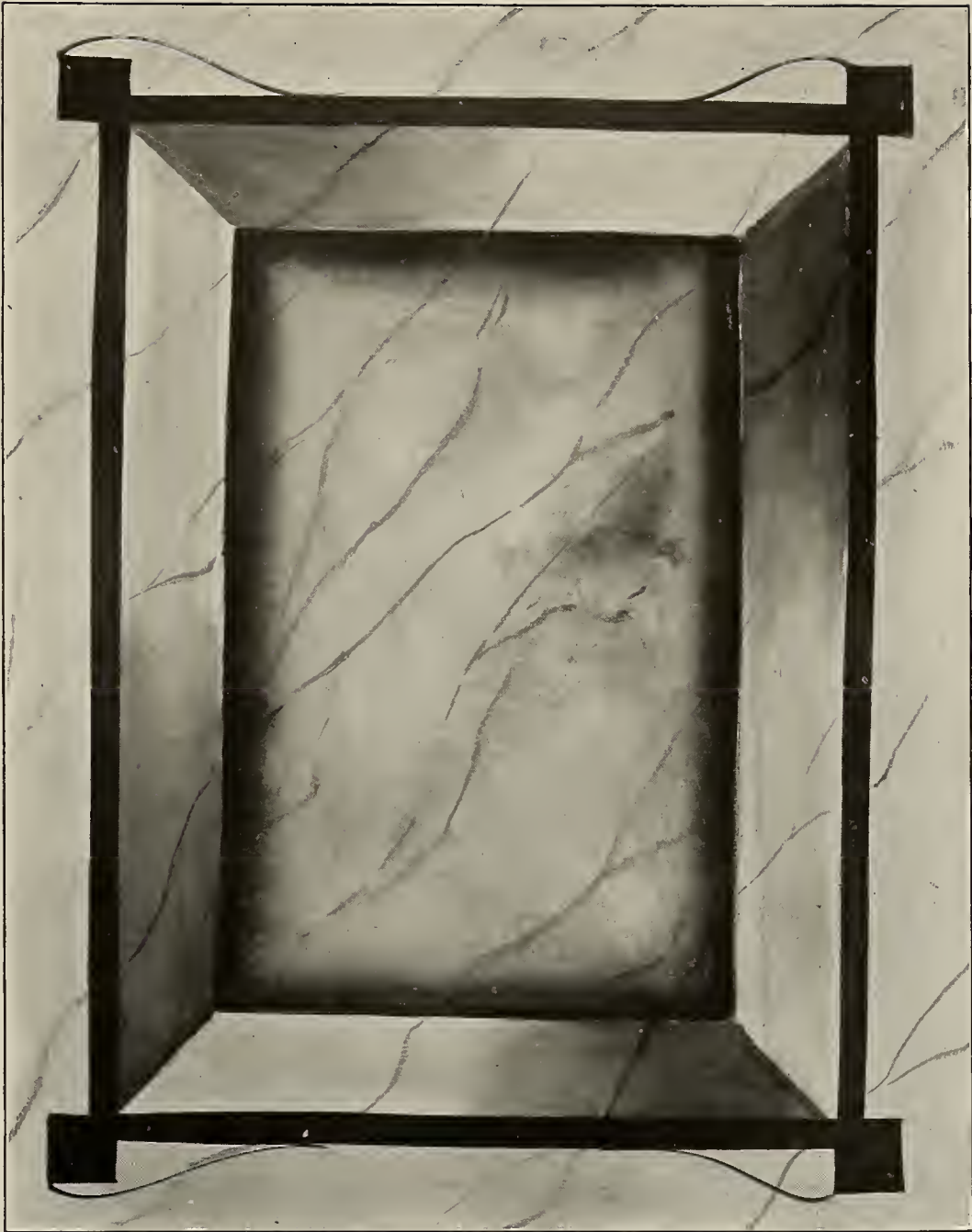
No. 66—White—air brushed in pale green.



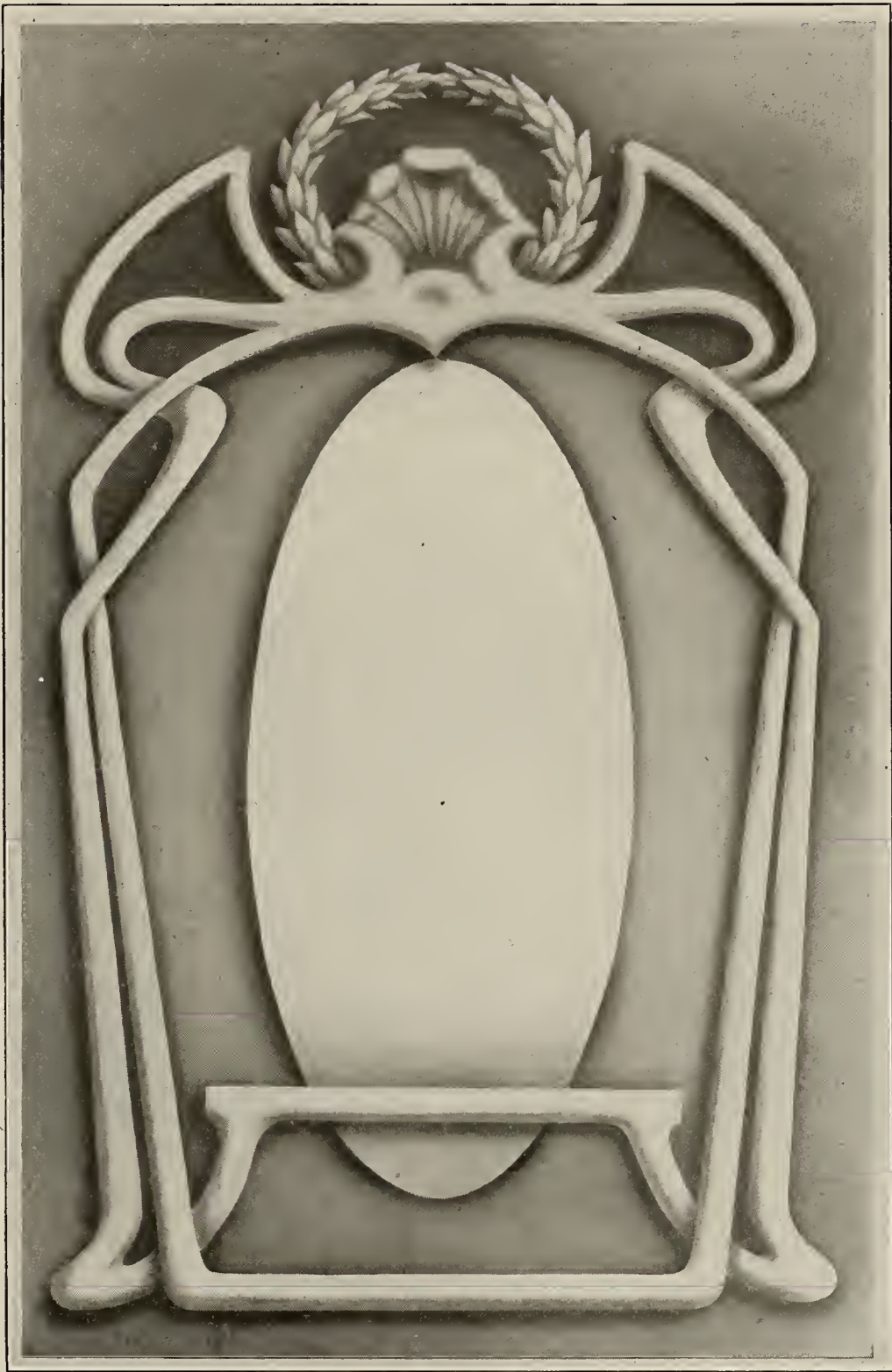
No. 65—White—air brushed in pale green.



No. 66—White—air brushed in pale green.



No. 67—White—air brushed in purple.



No. 68—Ornate design—in neutral grays—all air brush.



No. 69—Air brush panel in grays on white.



No. 70—Warm dark olive—ground—floral, embossed wall paper “cut out,” also top edge cut out forming silhouette,—very fine—accent and matt line in gold bronze.



No. 71—Dark Gray Card—“cut out head,”
white gloss card mounted from
or on back.



No. 72—Ditto as per No. 70.



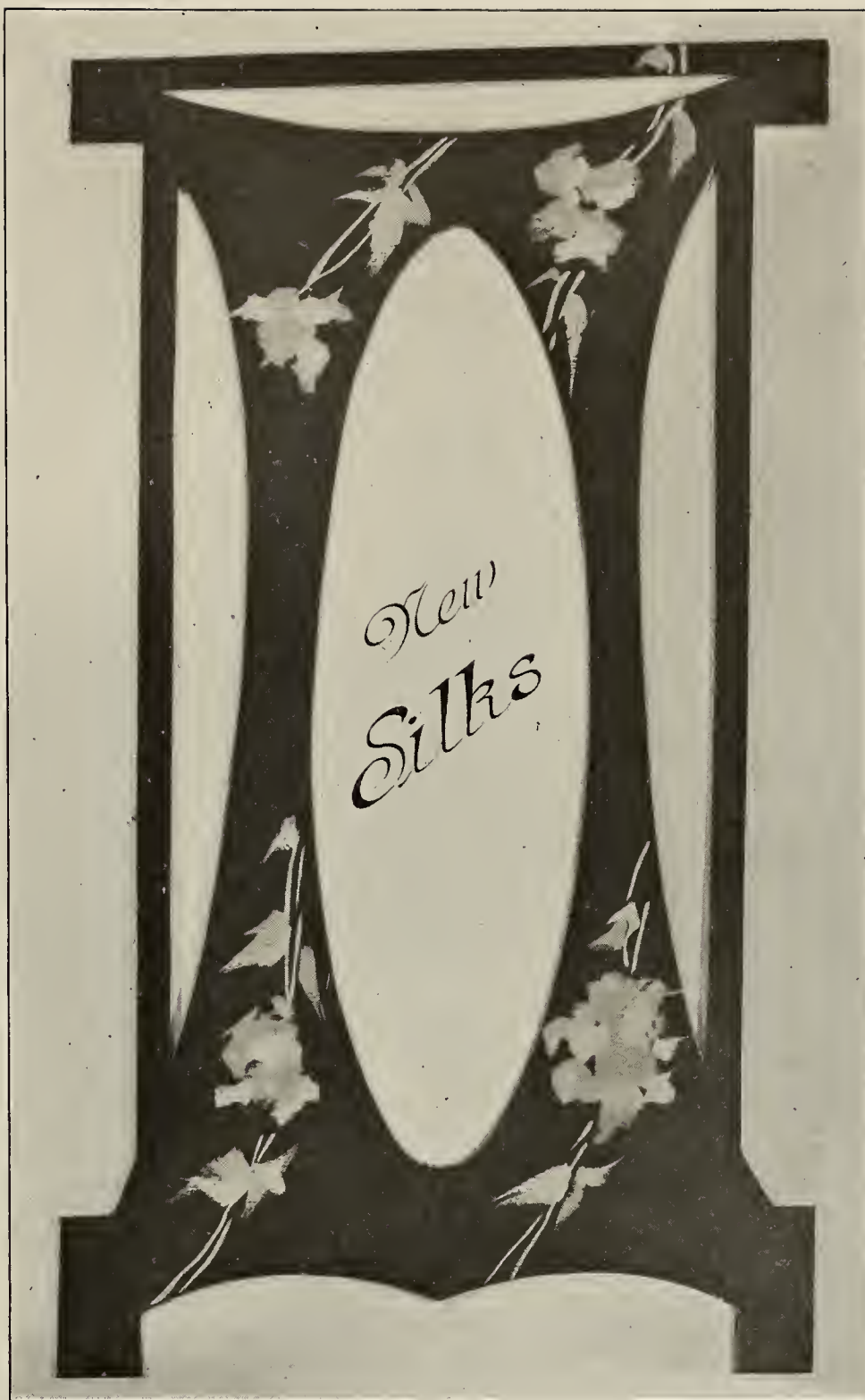
No. 73—Ditto as per 71 and 72—thin green
“oat meal” wall paper mounted on back
hand painted flowers in pink values.



No. 74—Medium gray “cut out,” mottled buff wall paper, “back mount,” \$2. Red, with black outline and accent. Any Hat, in white, red “poster spot.”



No. 75—Dull Tan Mottled Card
—panel “cut out” and white
back mount, floral in purples,
hand painted, white, letter on
main card, black ornament,
black letter on the white panel
top edge “silhouette cut.”



No. 76—Medium green “cut out.” white panel mounted from back, black letter, hand painted floral.



No. 77—Dark green card, celluloid “backed” circle panel, “cut out”
“fashion figure” white letter, black ornament.



No. 78—Dark green card, “cut out” panels white mounted on back—black poster effect on main card—\$15, Red—rest of lettering black, hand painted floral in pink values.



No. 79—Medium brown card, “Celluloid panel” “cut out” fashion figure, white ornament.



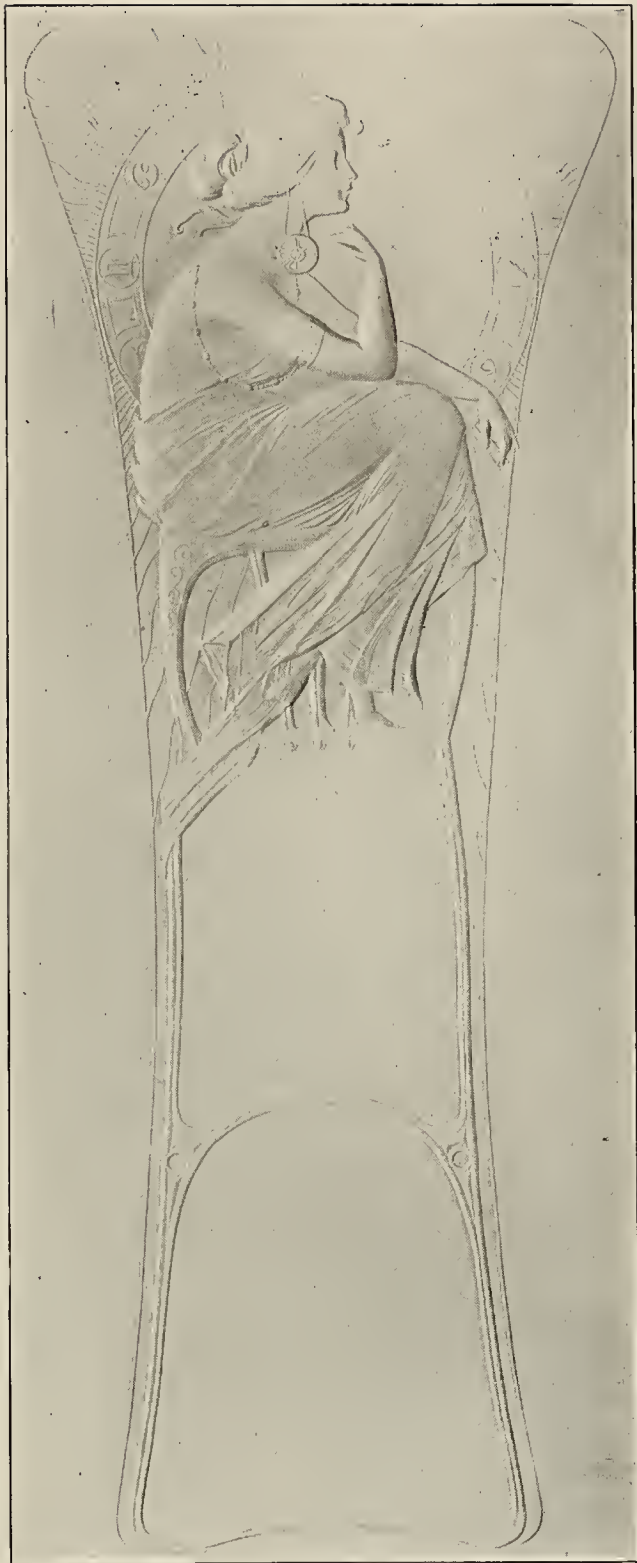
No. 80—Embossed Litho “cut out,” on white card.



No. 81—"Cut out" heavy embossed fruit, mounted on brown card—
white line.



Nos. 82, 83 and 84—Are imported embossed designs—on white, can be air brushed agreeably in pale colors.



No. 83—See No. 82.



No. 84—See No. 82.



No. 85—Special Celluloid “projectors” for side of show window.



No. 86—Lettering on the celluloid in blue.



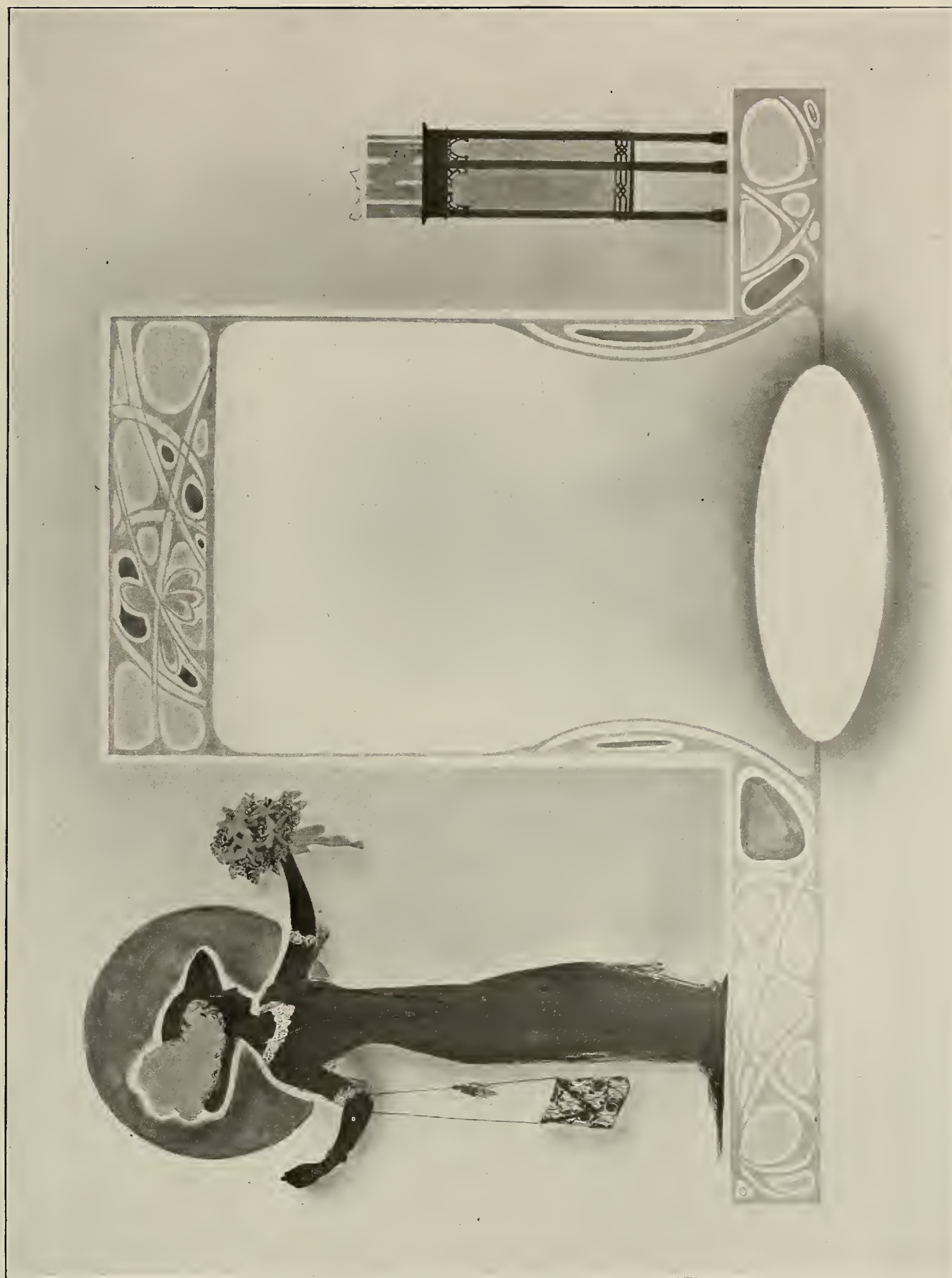
No. 87—Full Card—Easter design—air brushed in pale green and purple.



No. 88—Fruit entirely air brushed in green and purple on white card.



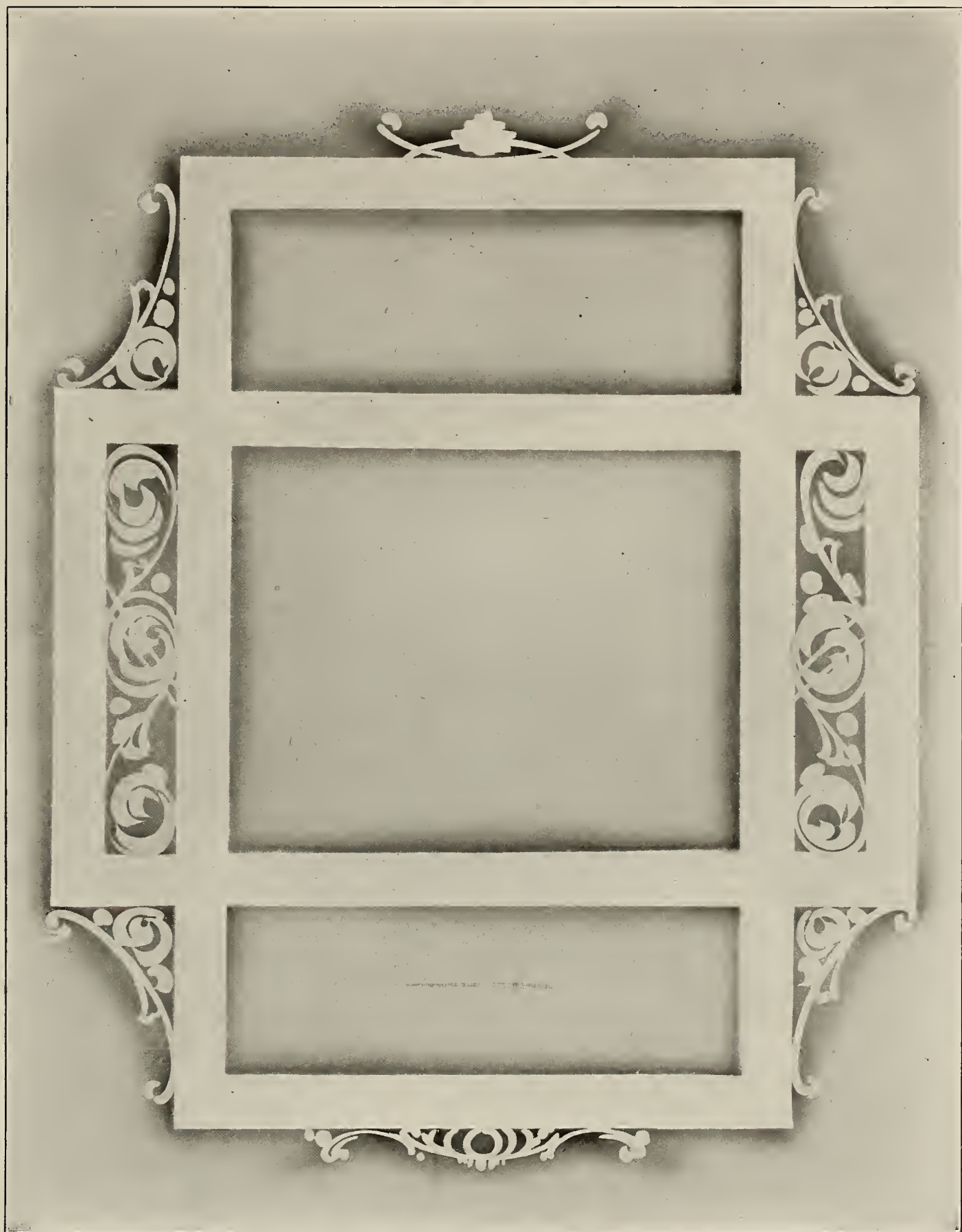
No. 89—White Card—Lilies, air brushed in pale green, New Art vase in terra cotta, letter in red, air brush shade in gray, red line.



No. 90—Combination hand and air brush decoration, figure in black, — white panel, blend of pale green from bottom, pale green border on panel also for ornament,—fill openings in ornament, pale purple, blend of background from deep to lemon yellow,—tabourette in black.



No. 91—Marble effect air brushed in Sepia tones, Floral festoon, embossed “cut out,” white ornament and border, air brush Sepia shadow on the festoon.



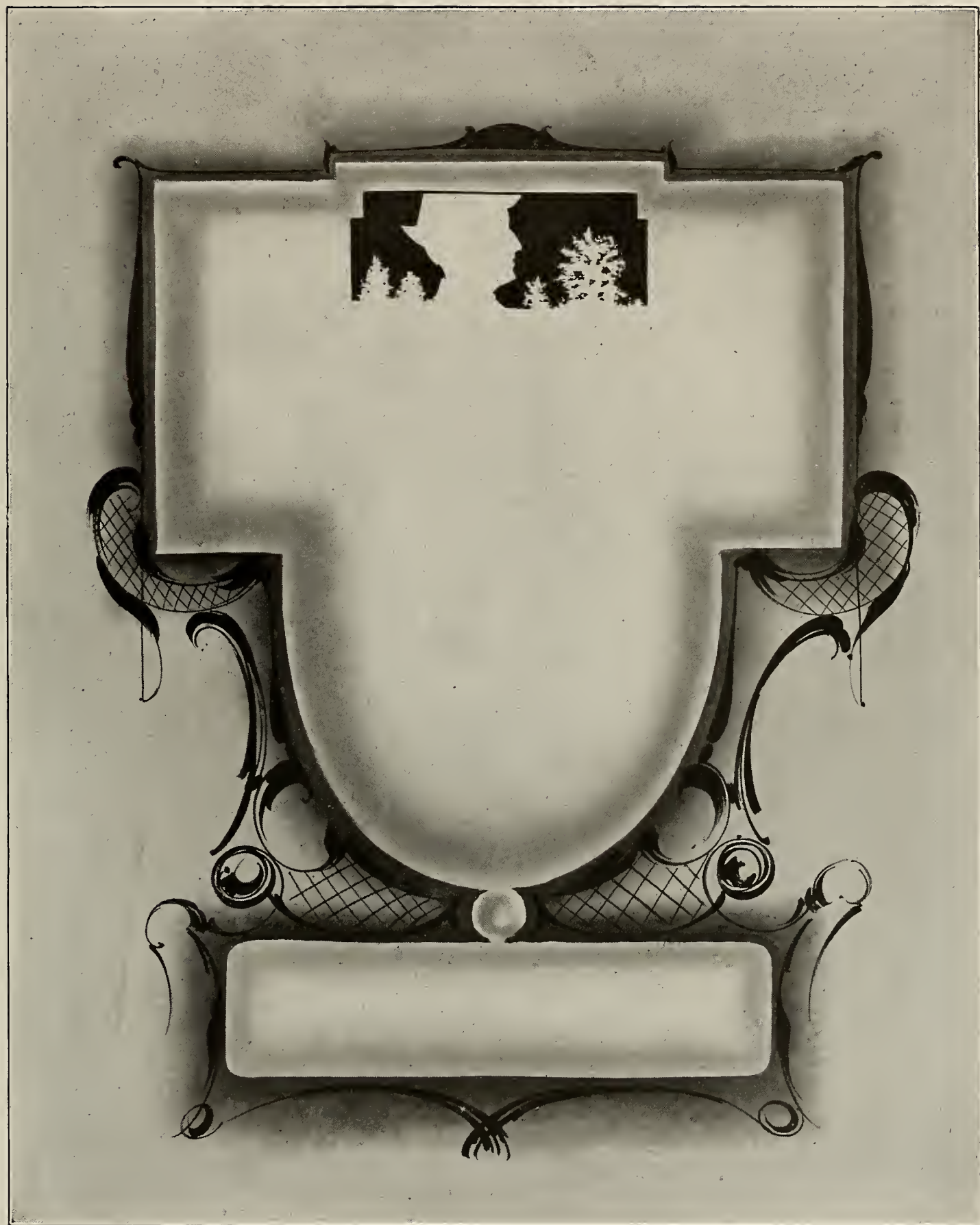
No. 92.—White, air brushed in Sepia.



No. 93—Embossed “Floral Cut” and lattice, Grape Vine air brush in Sepia on white.



No. 94—Air brushed “rustic” letter in green tones—Conventional trees in green, air brushed in gray—blossoms in pink.



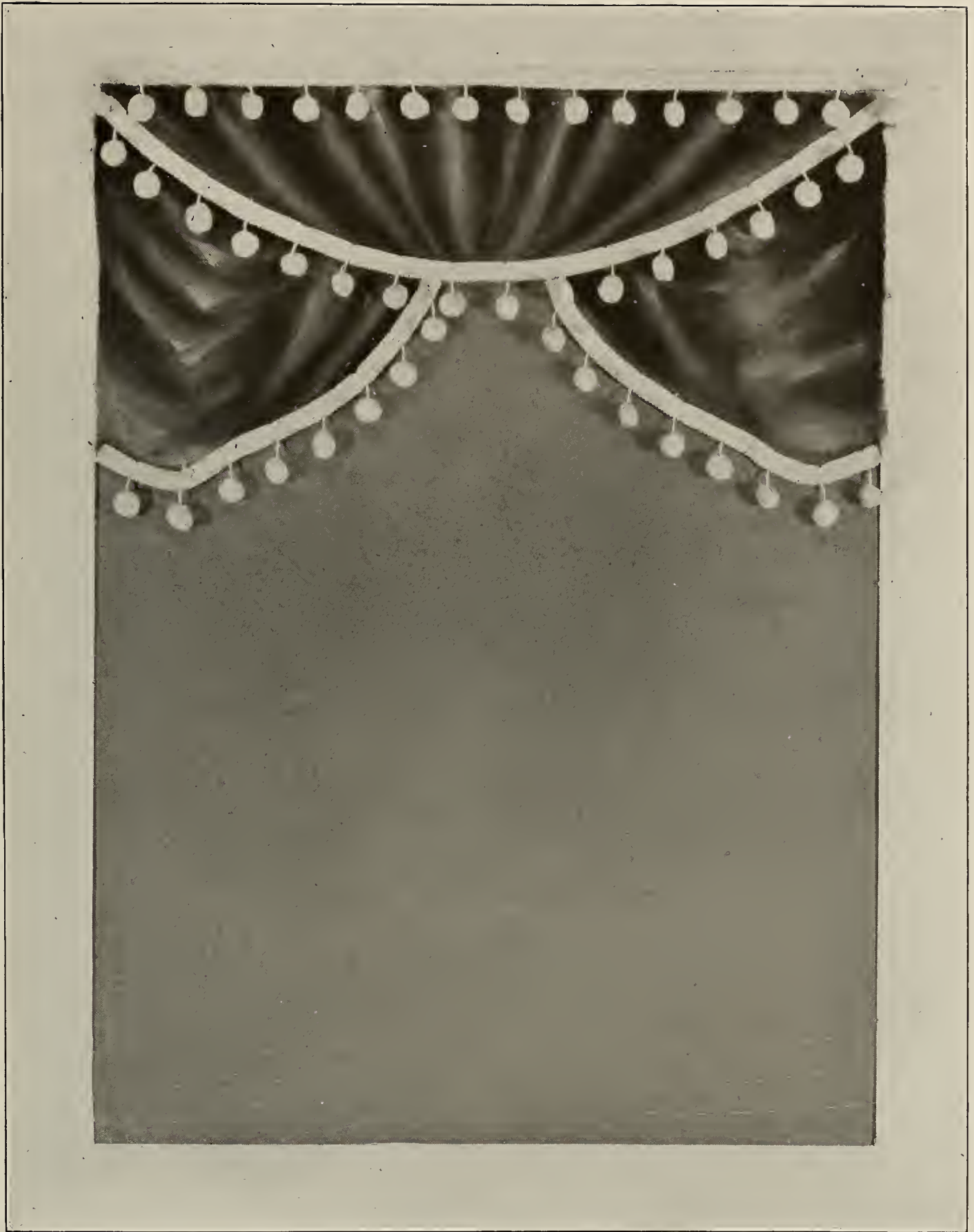
No. 95—Air Brush Panel on white, in pale green.



No. 96—Embossed Pictorial mounted,—air brush design in Sepia tones.



No. 97—Air Brushed Vase in gray and pale green—artificial flowers on white ground.



No. 98—Lilliputian Stage Setting—air brush the drapery in purple, cut out the opening, and separate the “Back” or panel card with ordinary bottle corks—which will give an effect of depth to the creation. Use regular ball fringe on the drapery.



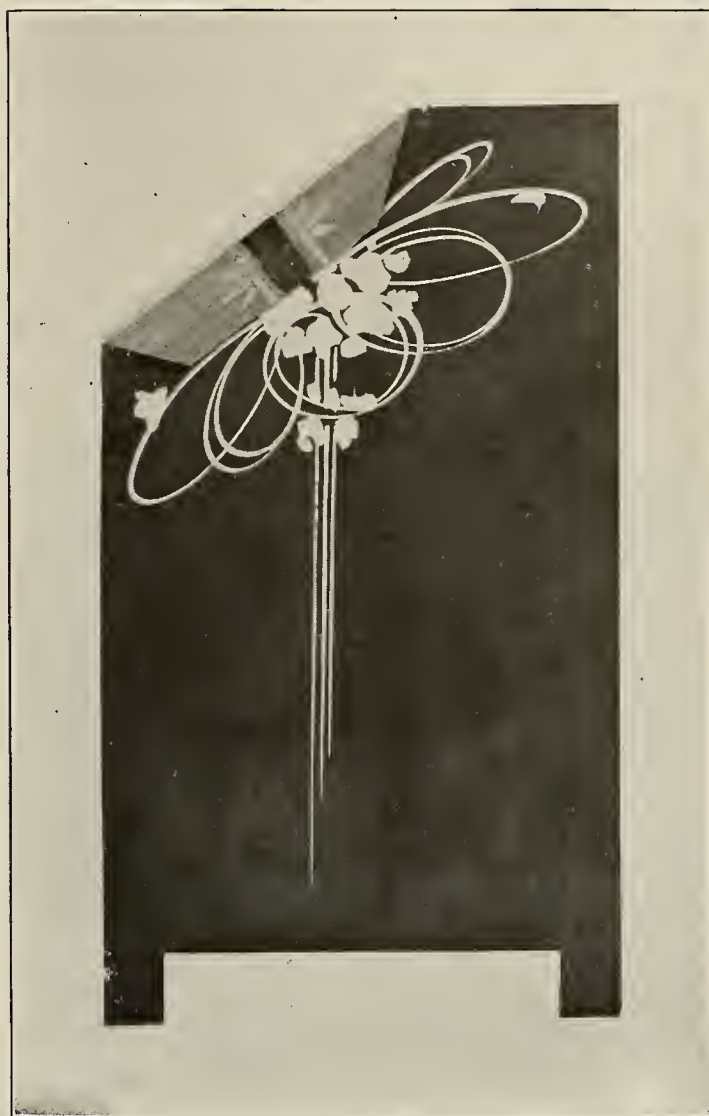
No. 99—Fancy Calendar Litho, highly embossed, mounted on white card and cut out at top and sides to form silhouette,
—hand painted flowers are rendered to continue the composition onto main ground and suggest a
hand painted composition throughout.



No. 100—Frame is of 8-ply white board, “cut out” wall paper floral mounted from back—to top of frame. Main card is bent in flat semi-circle or concave to back of “frame.” Frame is air brush blend in purple and green—pale tints—white ornament on frame, letter on frame in gold bronze. Main card is blend of red to lemon yellow—letter in gold bronze, shade letter in white.



No. 101—Egg shaped silhouette—cut out and air brushed in purple—opening in center left clear,—head is Litho “cut out” floral decoration in purple values, hand painted. This creation is to be suspended on invisible fine wires and intended to form the central or “feature” of an Easter Millinery Window.



No. 102—Mottled Russet Wall Paper mounted on white, curled naturally at upper left hand corner,—blend the “turn” in pink and green—ornament in white.



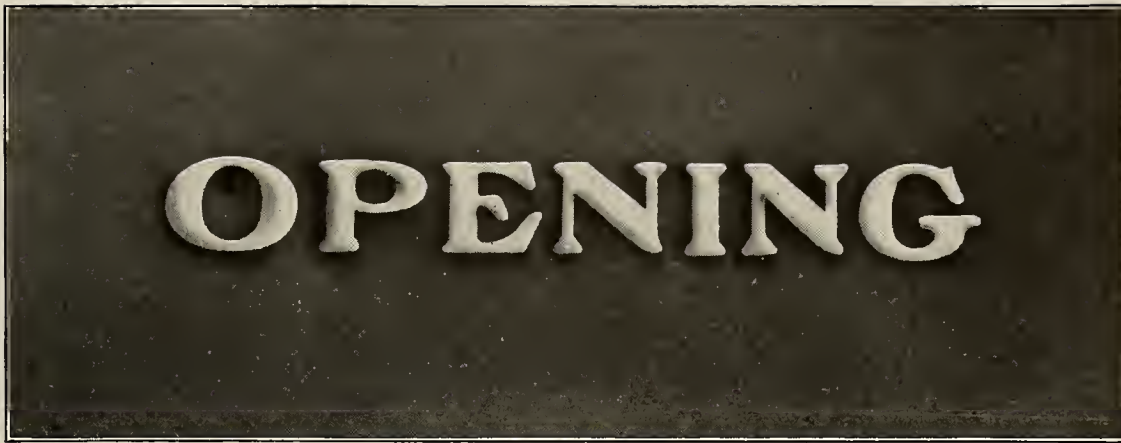
No. 103—Corner piece—cut out—air brushed—hand painted bouquet.



No. 104—Side arm piece, air brushed—
hand painted “posies.”



No. 105—White letter on gray.



No. 106—White on dark green, air brushed in light green.



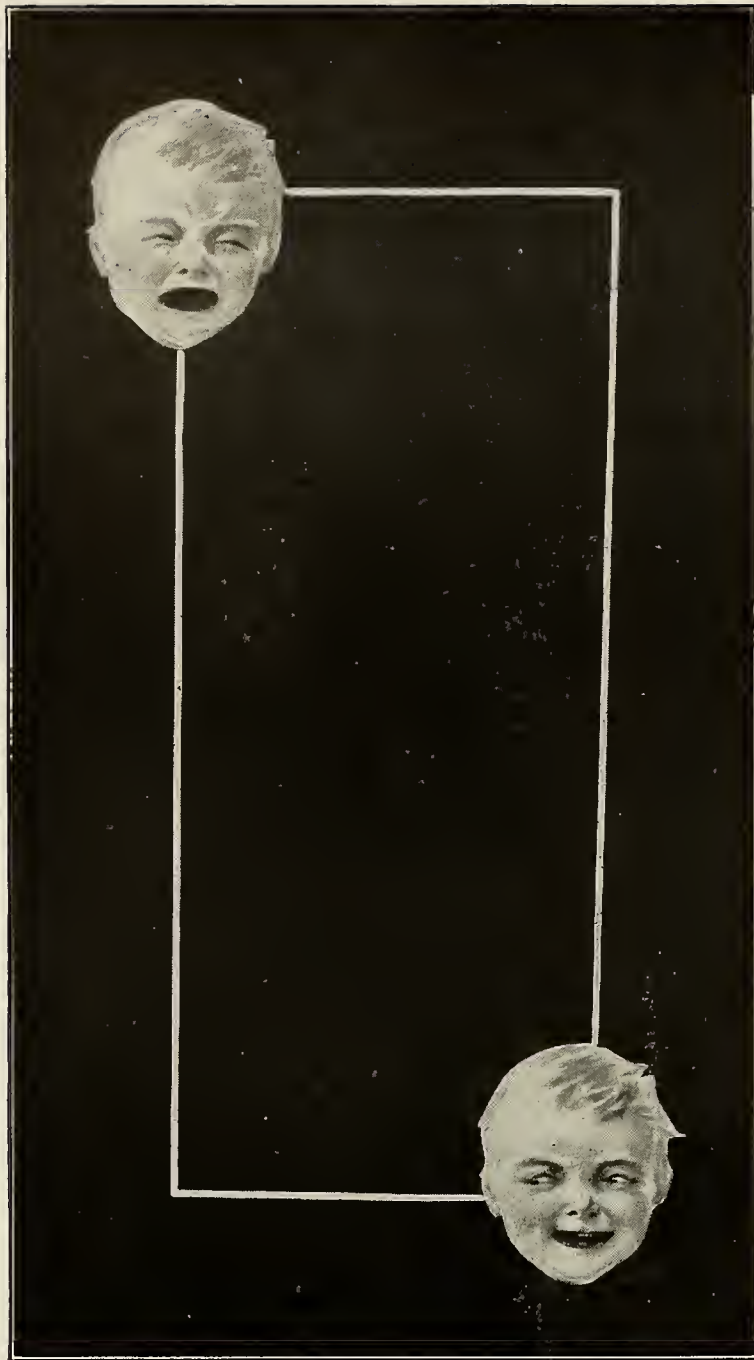
No. 107—Brown matt, white letter.



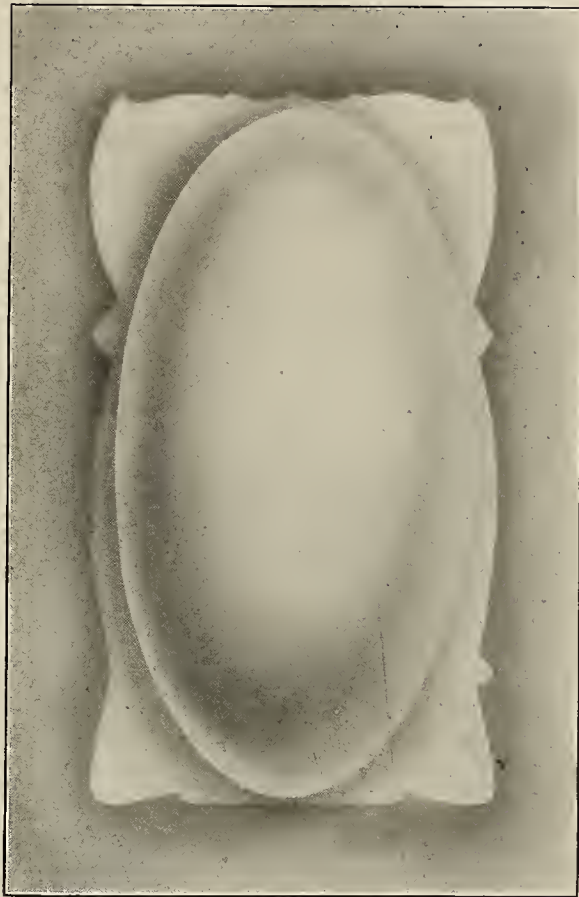
No. 108—Photo mount, black letter,
red “caps.”



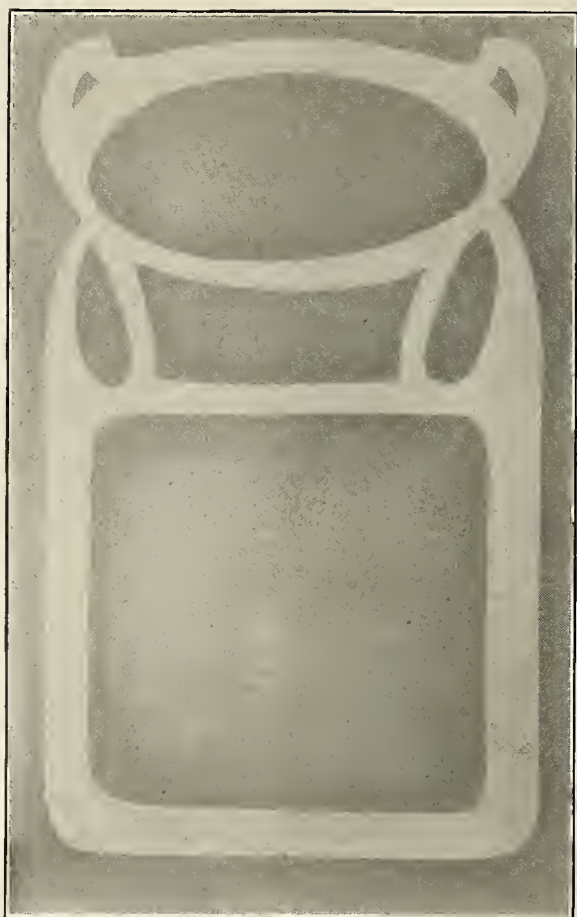
No. 109—Calendar mount, Litho panel, black letter,
white underscore.



No. 110—Cut out heads on dark green—
white line.



No. 111—Air brush price ticket.



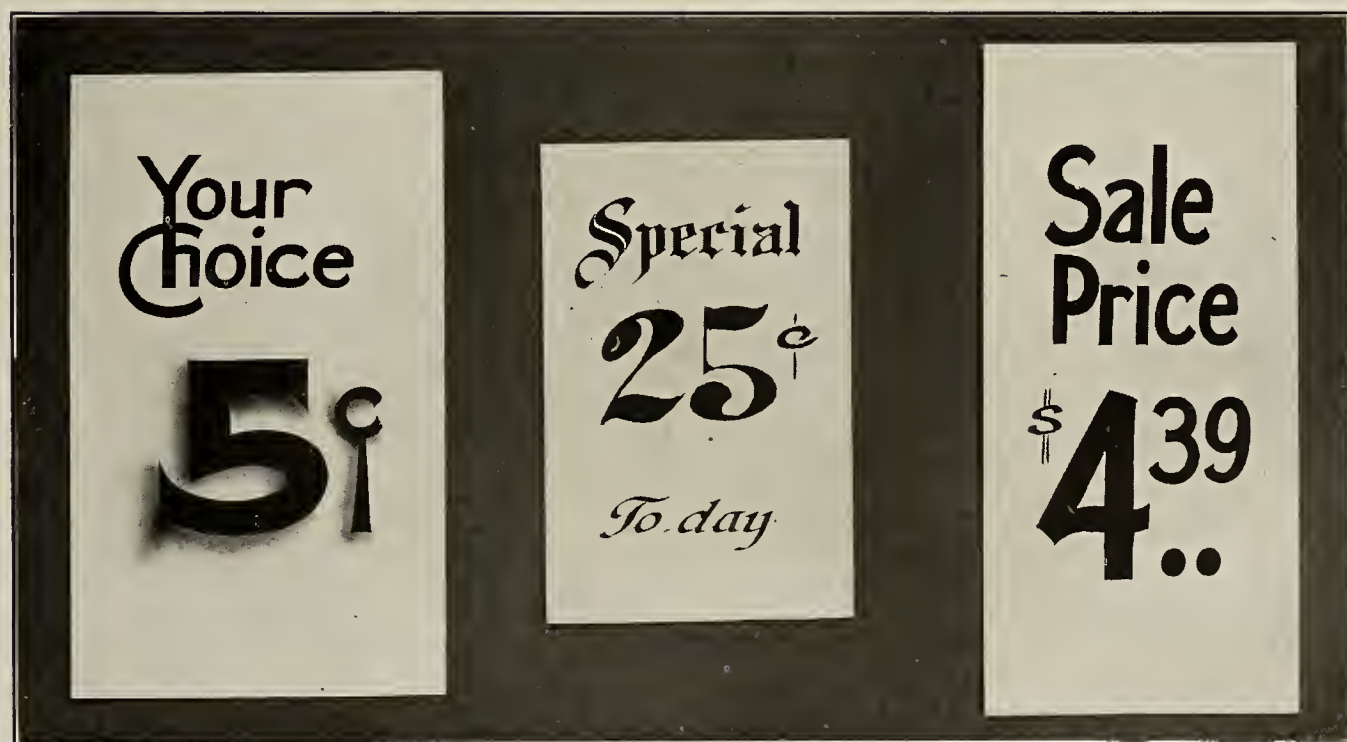
No. 112—Air brush price ticket.



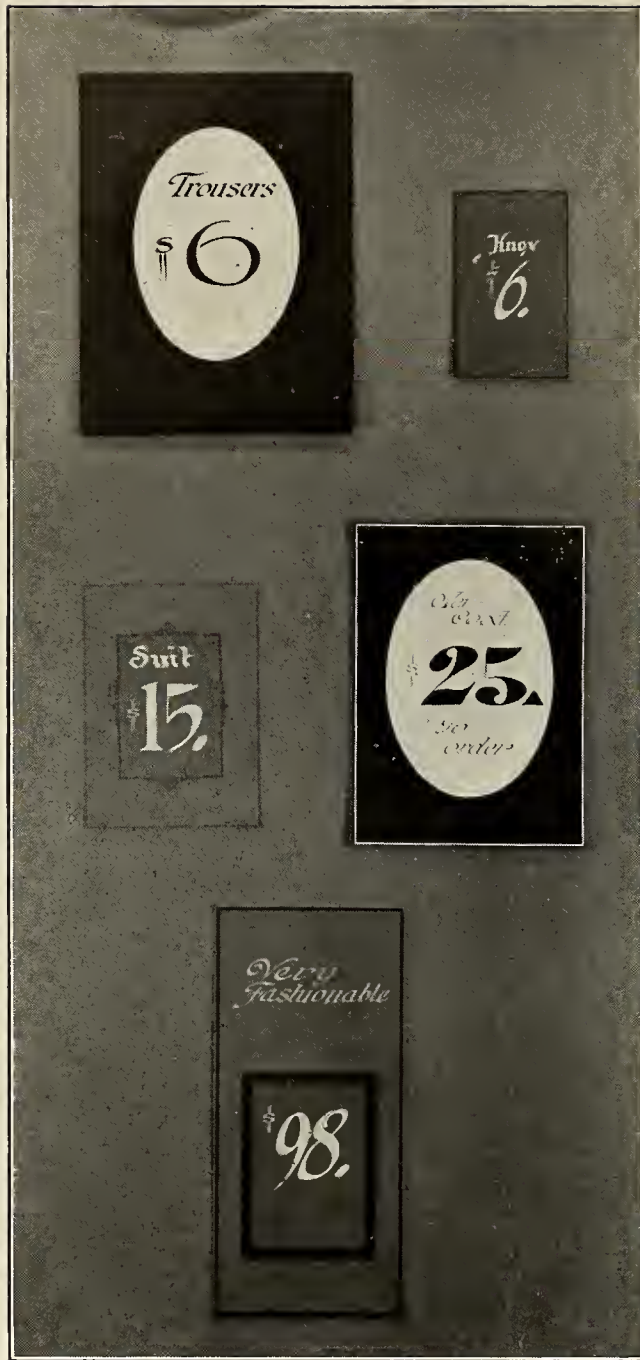
No. 113—Various forms and shapes of price tickets.



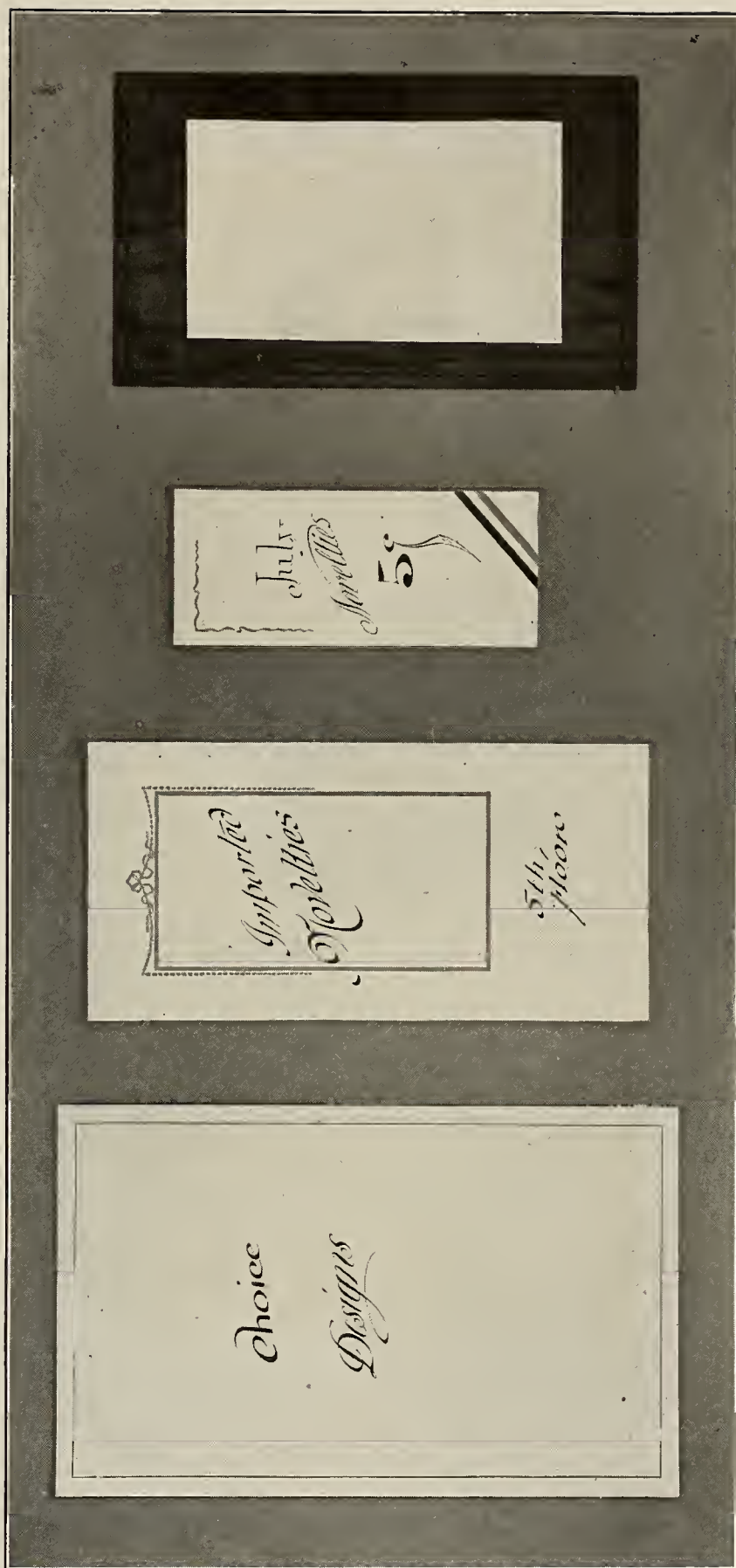
No. 114—Larger sizes of price tickets.



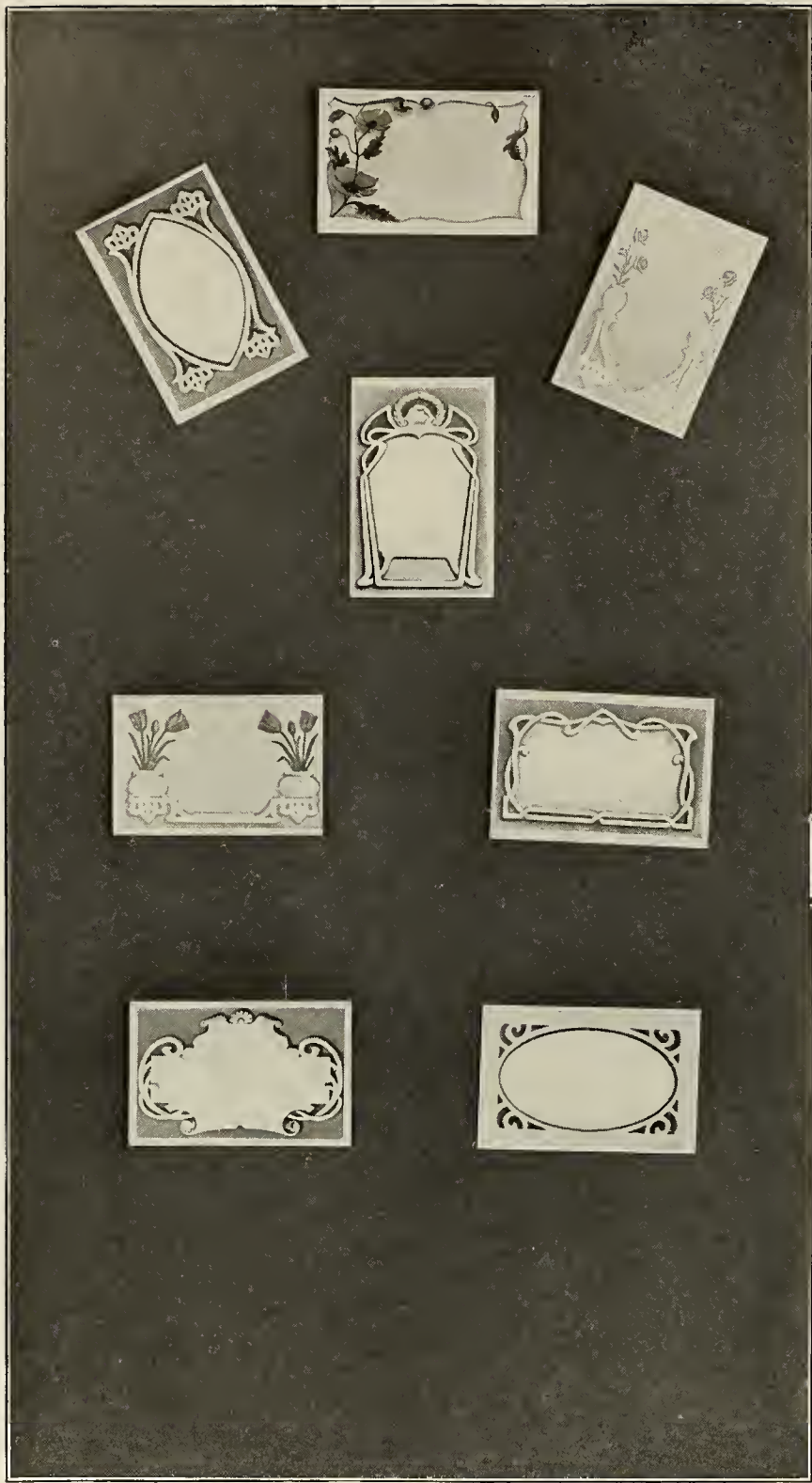
No. 115—And some more price cards.



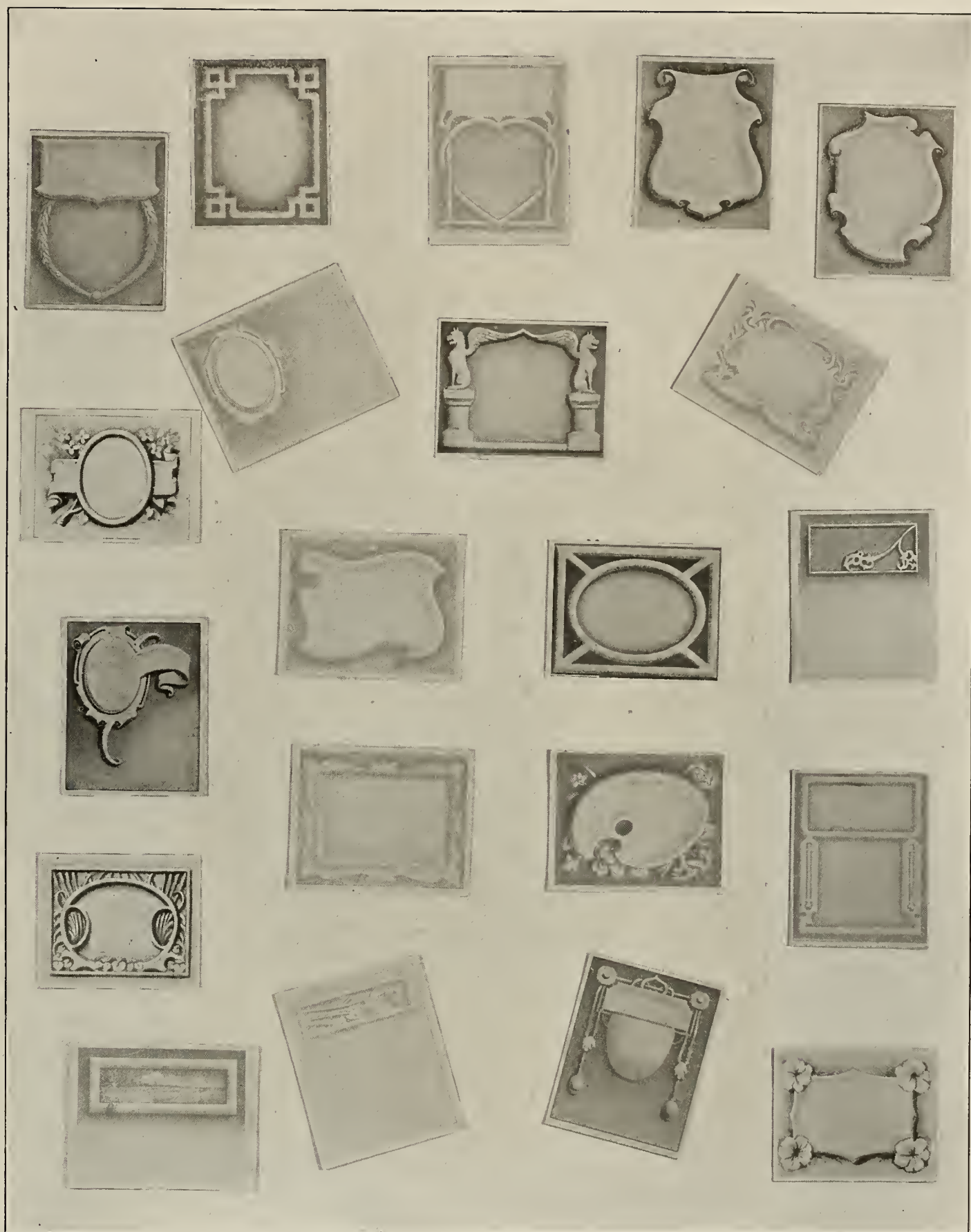
No. 116—Artistic photo mounts for price tickets.



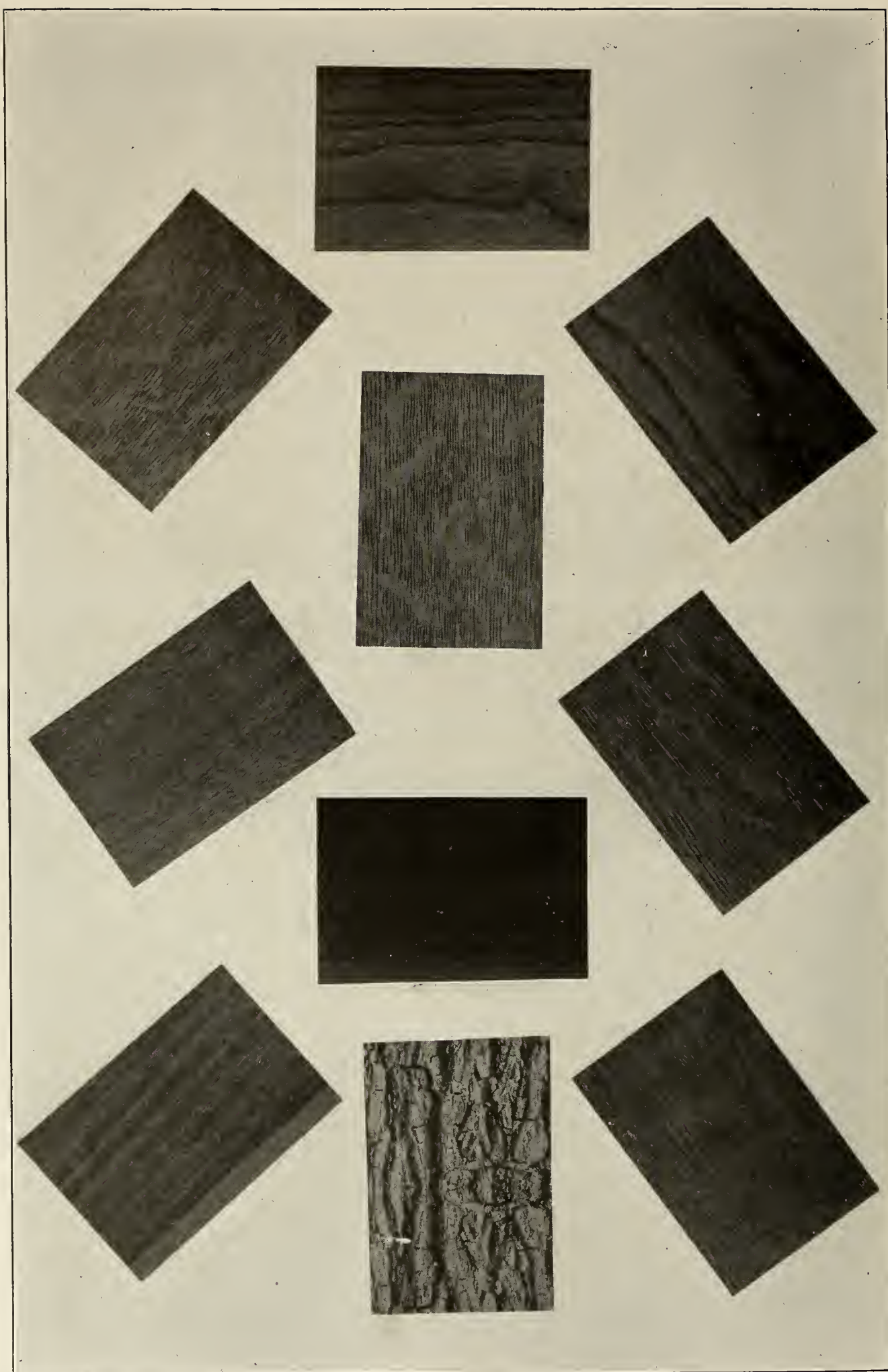
No. 117—More photo mounts.



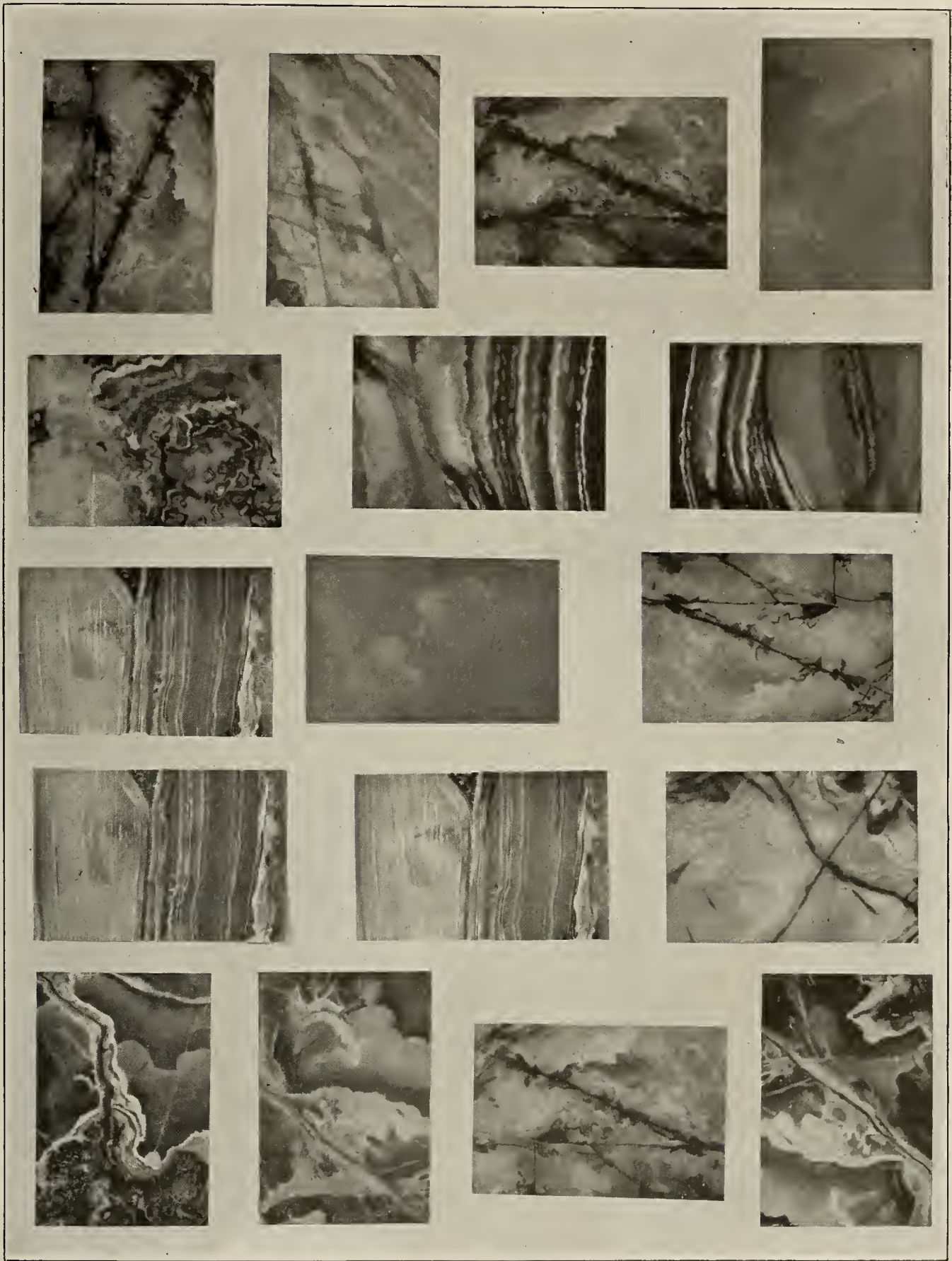
No. 118—"Stock" air brush tickets.



No. 119—"Stock" air brush tickets.



No. 120—Imitation Wood Papers. (25 in. x 34 in. only, Henry Bosch Co., Chicago, Ill.)

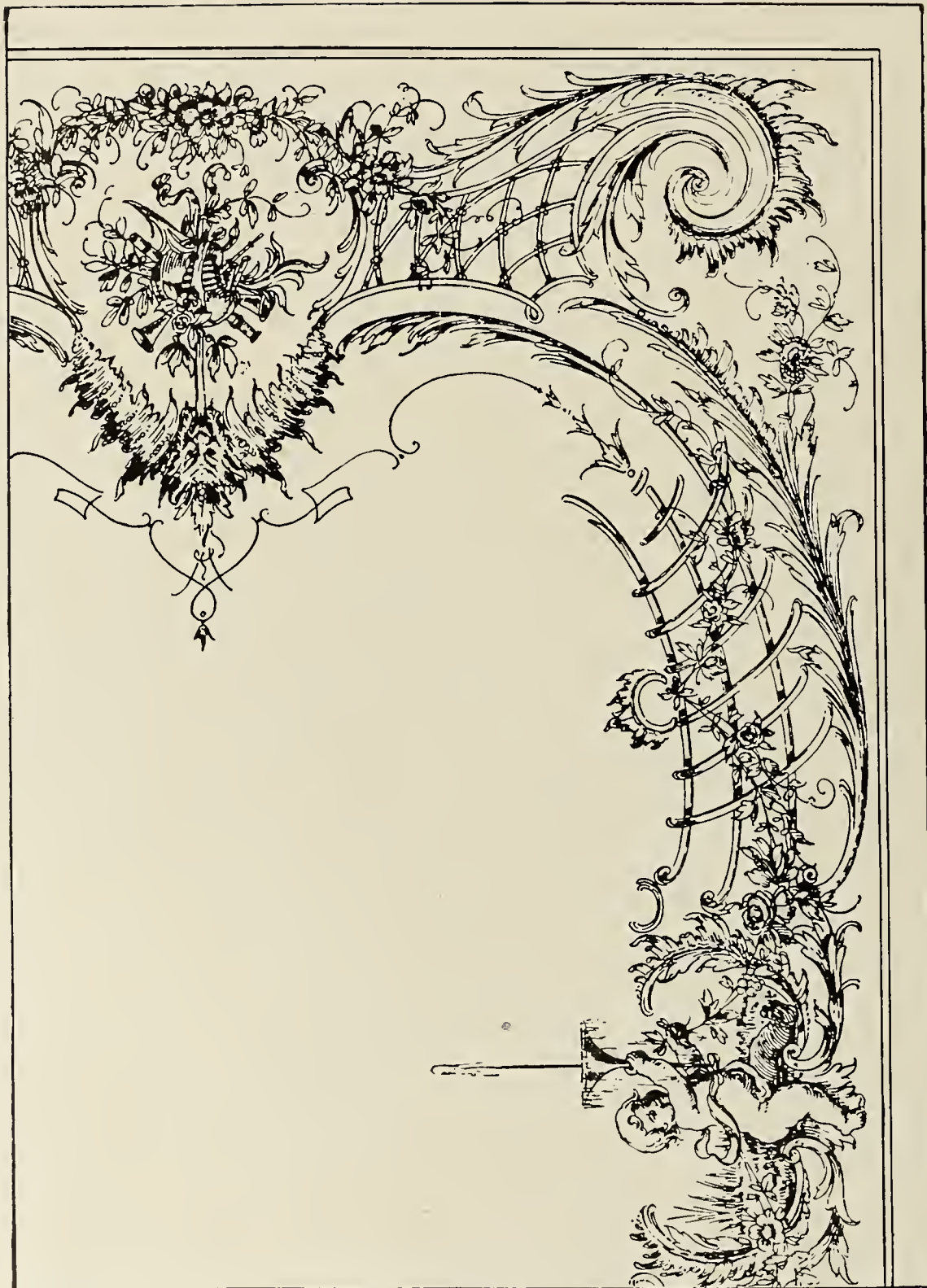


No. 121—Onyx Marble Papers. (25 in. x 34 in. only, Henry Bosch Co., Chicago, Illinois.)

HIGHLIGHTS: The highlights on a letter are the upper edges of a letter which are not effected by the shade and are suggested by an accent of light or dark color in either broad or fine line. Fig. shows a letter shaded and highlighted.

H I Z I N G B U G S
 Plain highlight Counter sunk Heavy Heavy Speed highlight









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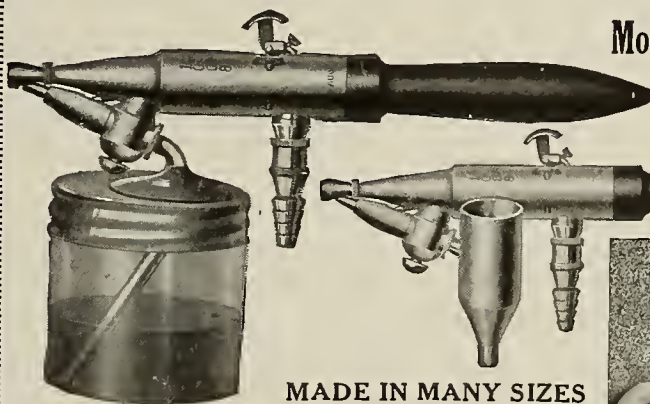
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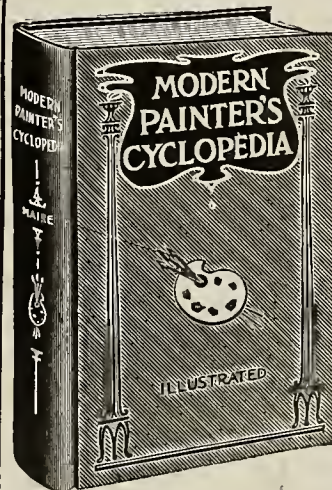
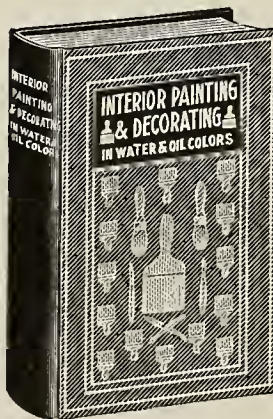
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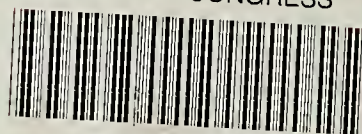
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